

DOCUMENT RESUME

ED 202 238

FL 012 319

AUTHOR Schuster, Donald, Ed.
 TITLE The Journal of Suggestive-Accelerative Learning and Teaching.
 INSTITUTION Society for Suggestive - Accelerative Learning and Teaching, Des Moines, Iowa.
 PUB DATE 78
 NOTE 89p.; Part I of the Proceedings of the International Conference on Suggestive-Accelerative Learning and Teaching and Suggestopedia (3rd, April 21-23, 1978).
 JOURNAL CIT Journal of Suggestive Accelerative Learning and Teaching; v3 n3 Fall 1978
 EDRS PRICE MF01/PC04 Plus Postage.
 DESCRIPTORS Elementary Secondary Education; *Humanistic Education; *Instructional Innovation; Postsecondary Education; Reading Instruction; *Relaxation Training; Remedial Reading; *Second Language Instruction; Teaching Methods
 IDENTIFIERS Suggestion; *Suggestopedia

ABSTRACT

The following articles are included in these proceedings: (1) "Teaching Remedial Reading with SALT," by Jean Taylor; (2) "Commentary to the 'Cinematographic Report,'" by Joseph Goldin; (3) "Interpretations of the Lozanov Method," by W. Jane Bancroft; (4) "Is a Little SALT a Dangerous Thing?" by Owen L. Caskey; (5) "Problems Related to the Application of Lozanov's Method in Different Countries," by Bagriana Belanger; (6) "Language in New Dimensions," by Charles Schmid; (7) "Spice it up: Try SALT," by Kay U. Herr; and (8) "An Introduction to SALT/Suggestopedia," by Allyn Prichard. The minutes of the Conference for Suggestology, (Sofia, Bulgaria, December 11-16, 1978) and a series of announcements complete the issue. (AMH)

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THE JOURNAL OF SUGGESTIVE-ACCELERATIVE LEARNING AND TEACHING

Volume 3, Number 3

Fall 1978

CONTENTS

Proceedings of the Third International Conference on Suggestive-Accelerative Learning and Teaching and Suggestopedia, April 21-23, 1978, Part I

Teaching remedial reading with SALT Jean Taylor	141
Commentary to the "cinematographic report" Joseph Goldin	146
Interpretations of the Lozanov method W. Jane Bancroft	151
Is a little SALT a dangerous thing? Owen L. Caskey	159
Problems related to the application of Lozanov's method in different countries Bagriana Belanger	175
Language in new dimensions Charles Schmid	181
Spice it up: Try SALT Kay U. Herr	197
An introduction to SALT/Suggestopedia Allyn Prichard	206
Minutes of the Conference for Suggestology, Dec. 11-16, 1978, Sofia, Bulgaria Donald H. Schuster and Philip Miele	211
Announcements	223

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THE JOURNAL OF SUGGESTIVE-ACCELERATIVE LEARNING AND TEACHING

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Back issues: \$7.00 per copy, \$12.00 per doubled copy. List of available back issues sent on request.

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Printed in the U.S.A.

Teaching Remedial Reading with SALT

Jean Taylor
DeKalb, Georgia

Abstract

The speaker reviewed her remedial reading experiences with Reading Disabled sixth graders. She also provided an outline of her effective daily activities in applying SALT to the remediation of reading problems in her pupils.

I am delighted to have the opportunity to speak to you and to share with you my experience of applying the SALT methodology to public school remedial reading. The years since 1974 when I first began experimenting with the deliberate use of suggestion in my remedial reading classes have been the most rewarding and productive of my professional career as a reading specialist.

The DeKalb County Reading Center under the direction of Dr. Betty Moore has been very supportive of me and my SALT Pilot Project in reading. They have allowed me the intellectual freedom to develop the SALT approach even though it was not, at the time I started, an acceptable method in reading pedagogy.

I also am extremely fortunate in having the privilege of working with a truly great and talented educator, Dr. Allyn Prichard, whose foresight and intellectual capabilities have constantly inspired me to move forward.

I am awed over the prospects of SALT. I am also well aware that all of the pieces of the how-to-do-it puzzle are not yet at my fingertips. Thus, I would like to share my prototype SALT reading program with you, realizing that modifications and improvements will occur in hundreds of situations before the optimum model appears.

I have chosen to organize my SALT program into two one-semester segments each school year. The 18 week program includes the following elements. Pre-testing (1 week), pre-instructional training in SALT readiness activities (1 week), instruction (15 weeks) and post-testing (1 week).

Pre-instructional readiness training in relaxation and visualization is deemed necessary for younger children (that is grades 1-7) in order to ease the transition into an unaccustomed instructional methodology. After the preparatory activities, instruction is carried out in 2-day cycles with a break-in-routine scheduled each Friday.

Referrals for remedial instruction are made by classroom teachers, however, more and more frequently students are referring themselves to me. Some of them have played the Relaxing Game, which is the term I use with my students when referring to SALT. They have tried it and are anxious to experience the SALT method again. All referrals are tested in

order to determine their eligibility for inclusion in the program.

In the past the Spache Informal Diagnostic Reading test was employed for the major testing purposes. However, this year DeKalb County has instituted a new instrument for testing evaluation - the Stanford Diagnostic Reading test. The Stanford yields these subtest scores, auditory vocabulary, phonetic analysis, and total comprehension which includes both inferential and literal comprehension scores. If the student is one year to several years behind in his comprehension score, he is considered to need remedial help. Since comprehension improvement is considered my primary goal, the Silent Reading subtest score alone is used as the first priority for creating compatible instructional groups. The Phonics subtest scores are used as a guideline for selecting phonics games.

The reading students are grouped into relatively homogeneous classes. Groups are created according to the following criteria: Stanford Comprehension subtest scores, age, psychological compatibility and IQ scores whenever a WISC is available. The classes consist of 4 students as a rule. This has proved to be a very workable situation, however, from time to time classes may range from 2 to 5 students.

Groups are composed first on the basis of a student's Stanford Comprehension subtest scores, a practice which lends itself to ease in selection of appropriate instructional materials, such as Barnell Loft, *Getting the Facts*, A, B, C, D, E & F.

The next priority is age. I prefer to keep the group age span within two to three years. Usually the lower elementary students are grouped together, as are the upper elementary students.

Psychological compatibility is the third priority, which means, pragmatically, try to avoid putting two behavior disorder students in one group; also, be sure to put two children who have strong personality clashes into separate groups. It is, of course, advisable to include friends in the same groups.

IQ scores are the final grouping priority. I have found that a child with an average IQ will make amazing gains through SALT. Many of the children I teach, however, fall into the gray area between 78 and 89 IQ. It is very difficult to motivate this type of student. Coupled with their limited intellectual capabilities they may also be handicapped with an LD, BD, or EMR problem. (Learning Disabled, Behavior Disabled or Educable Mentally Retarded).

Now I would like to discuss the SALT Readiness Activities. At least one and occasionally as many as two weeks are devoted to preparation for instruction to follow. Students are asked to lie down on rugs and are given a pillow. They are instructed in basic physical relaxation by taking three deep breaths, then listening as I give suggestions for progressive relaxation of body parts, a la Joseph Wolpe. Visualization practice is provided through a series of five exercises (one each day, Monday through Friday) each suggesting successively more complicated visual imagery. The main themes of the exercises are (1) visualizing colors and

creation of various forms with the paint brush, (2) visualizing fruit and experiencing the accompanying tastes and smells, (3) visualizing the body relaxing like pieces of cooked spaghetti, (4) going on a boat trip during which learning problems are cast away, and (5) taking a visual trip through grades 1-12 seeing and feeling success along the way. These exercises are accompanied by classical Baroque music written in 4/4 time.

As far as materials are concerned I have chosen to teach the *Getting the Facts* booklets A-F of the Barnell Loft, Specific Skill Series. This material is particularly appropriate to SALT for several reasons:

(1) It lends itself readily to dramatization, containing description of life situations of people with whom the student can easily identify. The complete gamut of personality types and story themes are included -- famous, unusual people, all living out sensational, fortunate, or sometimes tragic life histories. Each student is given a script for the character he is to play in the dramatization. It takes a great deal of time to write scripts for each individual story, but I find the student feels much more comfortable with the drama when the actions and words are specifically written down for him.

(2) Booklets A through F correspond closely to the reading difficulty levels appropriate to grades 1-6.

(3) There are no picture context clues, thus the student must utilize his SALT "readiness" training in order to create a visual interpretation of what occurs in the stories. He is thus provided with an opportunity to employ right-hemisphere faculties as a learning tool.

(4) This material is appropriate across age levels. Sixth or seventh graders can do A or B level work without feeling "put down." This is an important suggestive consideration for children cannot easily identify the grade levels of the Barnell Loft Booklets.

Now I would like to give you an overview of the two-day SALT cycle. The two-day cycle consists of two 45 minute class sessions spent on the same lesson material.

I will start with Day 1, and take you through the sequence of events as they actually occur. The first activity on the agenda is the phonics game. These are commercially produced games designed to aid students in acquiring basic phonic skills. Games are selected according to the needs of the group as indicated by the subtest scores on the Stanford Diagnostic Reading Test. An important consideration in scheduling this activity is that it serves as an icebreaker, an enjoyable activity to be anticipated each day, an important socializer. Students are taught to give and take, to win gracefully and lose without rancor. The game atmosphere results in a high interest level and further contributes to the learning-can-be-fun atmosphere.

Next I present the new vocabulary. It is introduced through a contextual and kinesthetic method. Each vocabulary word selected for emphasis is paired on paper with a sentence in which it is used. For example: Where was the cat going? (The blank is for the student's response.)

The students trace over the new word in isolation, write it in a sentence, then take turns reading the sentences orally to the other group members. Sentences consist of minor wording and structural changes from the story material to be read the following day. An average of eight vocabulary words are selected for presentation in this Day-cycle component.

Then I progress into the Passive Review. The students lie down on rugs, close their eyes and begin to relax. Visualization suggestions lasting three to five minutes are given, taking the class on fantasy trips designed to exercise their imagery faculties. Eight separate story themes are employed, rotated each day to eliminate the danger of boredom.

The vocabulary lesson is read over the musical Baroque tape which is written in 4/4 time. On the first quarter note beat of a measure, I pronounce the vocabulary word. On the first quarter note beat of the following measure I spell the vocabulary word, and on the first quarter note beat of the following measure I use the vocabulary word in a sentence.

Following the Lozanov Pattern, intonation for the trial presentation of the first vocabulary word is in a normal declarative tone. The next vocabulary word is presented in the same three-part manner and rhythm, this time in a whisper. The next vocabulary word is presented in the same manner and rhythm, but in a loud voice. The entire vocabulary list is presented in this manner, rotating intonations according to indicated pattern.

After a short pause to allow the lesson material to "sink in" suggestions for health and general academic excellence are given.

I then return the class to their alert waking state by counting forward, from 1 to 5.

We then proceed with the dramatization. This provides oral reading practice of the material containing the vocabulary words just introduced. I write all the scripts and each child has a part in the dialogue and dresses for his part in makeshift costumes appropriate to his or her role.

The vocabulary review follows. Each student reads aloud the vocabulary. This gives me an opportunity to check retention of the material presented.

The students are then dismissed.

The second day begins with a phonics game, and then an oral review of the vocabulary list is introduced from Day 1.

Next is the presentation of the new story material in the passive state. Students lie down, relax and visualization suggestions designed to evoke mental imagery are given.

The lesson material is read directly from the story booklet, over the musical background. The delivery is emotional and dramatic, deliberately creating emphasis through this special rendition. Students are encouraged not to try to remember the details of the story — they are just to relax and enjoy the music, and to open themselves up to the imagery

evoked by the dramatic reading.

After the story, while the students are still relaxed, the vocabulary is presented again, as on the previous day.

A short pause to allow the lesson material to sink in is then given, suggestions are given emphasizing health and general academic excellence.

I return the class to the normal waking state by counting forward from 1 to 5.

The students then read the story orally from their lesson booklet, and they answer questions provided in the Barnell Loft material. Results are recorded on a personal performance card each testing day. This merely provides feedback about the mastery of the lesson. Everything is carried out in a very relaxed low pressure situation.

In my years of employing the SALT methodology to reading, I have found that it works very effectively with the following categories of children.

(1) The emotionally disturbed child, and the child with a low self concept. Once this sort of child relaxes and lets go of the worries and concerns that distract him, his learning channels are "cleared out" and opened up for better usage.

These children with behavior disorders have responded favorably to this approach, particularly the drama component. They enjoy being the center of attention. It is their way to act out their needs in a learning context.

(2) Children with diagnosed learning disabilities have scored higher gains than the remedial group as a whole. Of course many of these boys and girls have higher IQ's than the average of my students.

I would like to conclude by saying that my goal now and in the future will be the refinement of suggestion techniques for the purpose of creating positive changes in a student's belief system.

It's hard to argue with the propositions that students ought to believe in themselves and in their ability to deal with subject matter material and that an important part of a teacher's job is to use suggestion to achieve those goals.

Although we are far from achieving those goals at the moment, at least educational researchers finally have something worthwhile to do.

Commentary to the "Cinematographic Report"

Joseph Goldin
Moscow, USSR

Abstract

This is the written text of the speech the author had prepared, but was unable to deliver personally, as a keynote speaker for the 1978 SALT and Suggestopedia Conference. In a general discussion on the reserve potentials of man, he documents their liberation and use in the psychodramatic cure of 12 stutterers in the presence of 800 observers. He continues with a general discussion of applying suggestion to fostering human growth, but with special emphasis on improving education with suggestology.

I shall introduce myself. At the end of the 1960's when I completed my studies as a graduate student at the Academy of Science of the USSR, Institute of Biophysics, I made the acquaintance of a psychotherapeutic physician from Bulgaria named G. Lozanov and became a "guinea pig" in his first experimental group in Moscow. Since then we have been friends and colleagues. Fortunately people were found (Indologists and cultural historians) whose association with me had restrained me from my attempts to investigate the "mechanism" of super-memory at a molecular level. (It seems to me ~~that~~ such work lacks perspective and even to this day, for approximately the same reasons, not one laboratory in the world is studying the molecular "mechanism" of consciousness. These phenomena lay somewhere in the sphere of external contact. Thought, according to the hypothesis of Teilhard de Chardin, arose obviously not as a lump of highly organized matter but as an act of communication between highly organized beings.) Dr. Lozanov wrote in the first issue of the scientific journal published by his Institute of Suggestology that phenomena observed could be explained in the following manner: "...The reserve potentials of the studying individual....are inhibited by the socially suggestive norm."

For quite a while I had been looking for a situation observable to a large number of witnesses where man could overcome the barriers erected by this "socially suggestive norm" and attain those potentials which he himself, as well as all those around him, would consider unattainable.

Once I came upon the stutterer...

The majority of stutterers (in our country they number about 5 million) can speak normally when they are by themselves and conversing with their image in the mirror, their pets or their toys. But in the presence of other people fear seizes the psychic depths of their unconscious; fear from a past contact, in the end fear of any random passers-by, does not allow for normal communication. All those around him know that there are people who stutter and the stutterer often feels that

everyone knows that he himself stutters, so that as soon as someone tries to communicate with him, he begins to stutter in response.

A session concerning the speech of stutterers (12 people of various age groups and social positions) was conducted in a popular Moscow theater, the Taganka, in the presence of 800 observers. I shall not attempt to describe here this psychodramatic spectacle which we documented on film, but everything went well - all 12 stutterers on the stage began speaking clearly, loudly, rejoicingly. The people in the audience laughed and cried simultaneously. Moreover, the event elicited the social reverberation we expected, though not in a foreseen form. For example, a well-known film director, A.T., 42, used a take from this spectacle as an epigraph for his film about which Reuters News Service commented: "The point is made clearly if crudely in the black-and-white opening shots. An adolescent is being treated for a bad stutter that prevents him from even being able to tell the doctor who he is and where he is from.

"In what many viewers took as a symbolic allusion to the crumbling of Stalin's crippling restraints on artistic expression, the doctor uses hypnosis to release the impediment in the boy's voice - and the boy pronounces loudly and clearly 'I can speak.'" However, one can hardly consider these forms unforeseeable. They are, to a large degree, probable in our strongly polarized world. Anyway, it is possible to consider that "symbolic allusions" on the part of the viewers and journalists from Reuters are not related essentially to the events as they happened. Judge for yourself: On the stage of the theater, among the other stutterers, is a young man, a history student, who also began to speak normally. This young man was born after 1956 and for many years lived with his parents in America where they served in the diplomatic corps. Thousands of dollars were spent attempting to return his normal speech, but to no avail. For the first time the youth began to speak normally on the stage of the theater.

If it would be possible to suggest fruitful models of reserved potential of men and to concentrate on them creative attention of multidiscipline teams - probably we would overcome many barriers established between us by traditions, education or historical circumstances.

Imagine for a moment that we somehow obtained the ability to have an accurate schedule by which in one given point of space or another, UFOs would appear, or more simply speaking, flying saucers. Obviously someone would soon succeed in explaining the existence of this event and the outcome could be twofold: Either the interest in them would instantly wane since the UFOs would now become regular cosmic events like falling comets, or we would actually make contact with something very different from ourselves and this would influence our entire culture.

The situation with RPMs (Reserve Potentials of Man) is similar as I see it, quite consistent with the above description: Information about the RPMs is "borne in the air" over the entire spectrum of man's history from myths and biblical stories to the contemporary "injections" of in-

formation through mass media. These "objects" appear often enough that they are preserved in the collective memory and accidentally enough that they end up a systematic study.

Presently we cannot control the appearance of UFOs but it is entirely possible to summon the regular appearance of "objects" for studying RPMs.

"Language class" is one of those "objects", discovered by Dr. G. Lozanov many years ago, which permitted him to research and demonstrate RPM. As for "intonation", "facial expression", "double-plane behavior" and other variables of his concept of learning process - all of them are so traditional elements of professional psychotherapy, that only an equally professional teacher, brought up in the atmosphere of disciplined didactics (and the rest of Society, brought up by Him...) feels emotional explosion, when he comes into collision with it.

Francois Rabelais, doctor of medicine, who in the author's epistle dedicatory to Book Four, *Treating of the Heroic Deeds and Sayings of the Good Pantagruel*, writes:"Hippocrates in several places....in describing the institution of the physician....and other authors, have descended to particulars in the prescription of his motions, deportment, looks, countenance, gracefulness, civility, cleanliness of face, clothes, beard, hair, hands, mouth, even his nails, as if he were to play the part of a lover in some comedy, or enter the lists to fight some potent enemy. And indeed the practice of physic is properly enough compared by Hippocrates to a fight, and also to a farce acted between three persons, the patient, the physician, and the disease".

Substitute in this triangle the pupil for the patient, the suggester for the physician, the ignorance for the disease - and you'll see where lies grounds of the concept proposed by G. Lozanov, doctor of medicine...

(In general, to "recall the half-forgotten" is one of the most important sources of historical development. There are periods when the masses of people give themselves up to this with enthusiasm. The "recollection" which occurred in the era of the Renaissance of half-forgotten ancient authors led to a powerful burst of culture. However the "energy of recollection", as any other energy, can be utilized differently depending on into whose hands it falls. The "recollection" of the half-forgotten epoch of the Teutonic Knights by Goebbels' propaganda played a large role in the preparation for a world war by a generation of German youths.

While preparing an "introduction to speech" for the stutterers, we also "recalled" the "healing of the weakened" as described by the evangelist Matthew and Ignatius Loyola who healed by suggestion both the possessed and the leprous on the canvasses by Rubens. All this was in one way or another told by the choice of "environment" for "collective condition" for reflecting a very strong effect on the stutterers who were on stage. Even the psychotherapeutic session represented itself for an hour-and-a-half as a "recollection" by a doctor of the history of the life of a stutterer, having been concluded at the time of preparatory inves-

tigations and in a special way arranged in the form of a monologue, so that at the moment of "catharsis" the desire to dare, to rid oneself of the ailment, seized everyone present, the sick as well as the healthy...

It was enough for Dr. Lozanov to revive the suggestological devices of the ancient Indians and Greeks in his experimental courses ("Indology was my first love", he once uttered) and already one can show that people with their anti-suggestion barriers removed or overcome, with their emotional world changed toward a sharp predominance of positive conditions have begun to reveal capabilities formerly unknown, if you will, a "super memory".)

Communication among people is so common, practically routine, that to suggest that within it lies some kinds of secrets similar to those they are finding in outer space or in the structure of the atom is not simple. But already the first steps in the realization, adaption and use of this general human language have allowed us to promote the hypothesis concerning the existence of a huge "continent" of RPMs in memory, thought, creative expression and other properties which by tradition have qualified a man for the ranks of the elite.

Leaving aside the arguments about the basis of the new teaching system, (be it the hypothetical "sixth sense" or the special "collective composition" or something else) one can safely suggest that if millions of normal people can not begin to communicate fluently in foreign languages after long years of study of languages, that the people were taught with an abnormal pedagogical method. "Socially suggestive norms" which were laid out in our teaching system for centuries inhibited people from using their RPMs, having "suggested" distorted images of themselves.

Are there any possibilities to evaluate a general a scale of that hypothetical "continent"? Jerome S. Bruner in his book *Beyond the information given* opens "The Growth of Mind" chapter with such an evaluation: "What is unique about man is that his growth as an individual depends upon the history of his species - not upon a history reflected in genes and chromosomes, but rather, reflected in a culture external to man's tissue and wider in scope than is embodied in any one man's competency. Perforce, then, the growth of mind is always growth assisted from the outside. Since a culture, particularly an advanced one, transcends the bounds of individual competence, the limits for individual growth are by definition greater than what any single person has previously attained; the limits of growth depend on how a culture assists the individual to use such intellectual potential as he may possess. It seems highly unlikely - either empirically or canonically - that we have any realistic sense of the furthest reach of such assistance to growth."

Today the possible application of experimental methods for working out the dynamic models of the future attracts the attention of people more and more. The basic difficulty in the implementation of such experimental projects is the fact that it is necessary to proceed from unknown reactions of people, allowing only probable evaluation, in

conditions unsuitable for observation at the present time. When we speak of purely speculative projects for an evaluation of the future (as a rule they attempt to avoid by all means the predicted future) there is no special risk. Well-known, for example, are attempts by historians and psychologists uniting forces to "reconstruct" the destruction of medieval society by plague, the annihilation of a third of the population of Europe in a few months. (This allows them to establish parallels with the proposed outcome of limited nuclear war.) When, however, the temptation, so to speak, will arise to act and to move in the direction of the future, properly replacing the stagnant, habitual present with some kind of probability model, this is an entirely different thing.

In conclusion I must confess that when I informed my friends that I had been invited to be keynote speaker at the SALT Conference, many of them were laughing at me. Investigation of their strange reaction showed that they thought I meant Strategic Armament Limitation Talks. I cannot judge now if that coincidence remains just occasional or will become symbolic.

Interpretations of the Lozanov Method

W. Jane Bancroft

Scarborough College, University of Toronto

Abstract

After a brief outline of a number of different interpretations of the Lozanov Method that have arisen in the West and in Eastern Europe, this paper discusses the theory of Suggestology as expounded by Dr. Georgi Lozanov and the original language class set up at the Institute of Suggestology by Aleko Novakov. Recent changes from 1971 through 1977 in the suggestopedic language class (in particular, the *session*) are discussed. The original "active" presentation has been replaced by a second but preliminary pseudo-passive concert session, or passive review with music. The author's conclusion is that these changes (up to 1976) were not substantive in nature.

It was some months ago that I received word from Dr. Allyn Prichard that I was to speak on the topic, "Discovering Suggestopedia, piece by piece," at the Third International Conference on Suggestive-Accelerative Learning and Teaching and Suggestopedia. Since I addressed SALT members in 1976 on the topic, "Discovering the Lozanov Method" (as a whole, one hopes, rather than in pieces), I should like to talk briefly today on some of the different versions of the Lozanov Method which are in existence and/or different interpretations of the method that have come into being depending on what given individuals or organizations have seen, heard or read. At somewhat greater length, I shall deal with two ways in which Suggestopedia has been described or applied: in a theoretical, global sense and in a more precise way as applied to the language classroom. This could be said to correspond to the Soviet (or East-European) distinction between theory and practice and, at the Institute of Suggestology in Sofia, to the distinction between the language class as set up by Aleko Novakov and the global view put forward by Dr. Georgi Lozanov.

As a result of interviews conducted between 1971 and 1977 with East-Europeans and others in direct contact with the method, there is very little doubt in my mind that different versions of Suggestopedia were being presented to different countries from the late 1960's onwards. Or, if you will, certain elements were explained to (or intuitively understood by) some individuals or groups (even in Eastern Europe) and certain elements were not. Thus, Hungarians to whom I spoke in 1972 had received no outline of the original yogic elements, for example, and were told to use "classical music" for the concert session - classical music which included (as in the revised 1976 Bulgarian concert programs) a composer whose music is generally not at all conducive to relaxation: Tchaikovsky. (However, it was claimed that, in Russian language courses, Tchaikovsky was useful for purposes of "local color"). The Hungarians, at least in the early 1970's, made no attempt to incorpo-

rate such elements of number symbolism as the twelve students and varied the method a good deal in order to suit a more individualistic clientele. While no training in relaxation as such was carried out in the classroom, each student in the class was specially tested and interviewed in advance and informed privately of the relaxation elements involved.

Alexander Tumanov, who was in contact with the Lozanov Method at the Moscow Foreign Languages Pedagogical Institute before leaving Moscow for the West, has said that, in 1974, yoga was not mentioned in Soviet circles but that students went through the Savasana exercise of progressive relaxation just prior to the *seance*. Deep, rhythmic breathing was also used in class and the music was, apparently, much more carefully selected than in Hungary for specific rhythms and specific instruments. It has been reported that Soviet teachers were probably given special training in techniques of hypnotic or telepathic projection and possibly also body language - in which one specific gesture would correspond to a given word or expression.

Few, if any, individuals seem to have received solid data regarding the "alpha state" in the Lozanov language class but the report of an Austrian team under the direction of Dr. Franz Beer which visited Bulgaria in 1976 makes precise references to work in this area in connection with the pedagogical process. In addition, the Austrians noted that bird-chirping calls were mixed in with the classical music (Mozart, for example) in rest homes or psychotherapeutical sessions and that a metronome beat of 40 was used to regulate the heart rhythm of patients. To aid relaxation, deep breathing techniques, a comfortable posture and visualization exercises were utilized. (Although the Austrians do not mention this, it is to be remembered that the original *seance* in the Lozanov language class was taken from Soviet psychotherapy).

When I was in Bulgaria in 1971, there were two different versions of the original *seance* (or rather, the original *seance* in which phrases were recited, because from a Bulgarian woman now resident in Montreal comes confirmation that the original *seance* involved the reading of words over a musical background - something I am now trying with my colleagues in Toronto). These two versions (1971) included a rhythmic presentation for the East-European delegates (which most Westerners did not see because they were out looking for hotel rooms at the time) and a nonrhythmic presentation in which the dialogue constituted a kind of recitative read over baroque slow movements.

I first saw the 1976 version presented for Western consumption via a Swedish videotape in Uppsala; by that time, all elements of number symbolism and yoga had apparently disappeared - along with other outward and visible signs of the mystical (deep breathing and closed eyes, for example). There were now two concerts involved in the *seance*; the three intonations of the former active *seance* had been removed; the music had changed and some of the music used (Beethoven's Emperor Concerto, for example) did not seem at all conducive to re-

laxation because of changes in tempo, changes in dynamics and 19th century orchestration. However, according to Dr. Lozanov (Iowa, 1977), the *seance* had had to undergo modification for use in the schools and for greater general acceptance and he claimed he was getting the same good results as before.

Although, in my opinion, more precise details are needed regarding the new concert session(s) - the 1976 list provided by Dr. Jean Lerede tends to omit such items as opus numbers and movements selected - it would appear that the Bulgarians are moving in the direction of a less precise but more natural relaxation session. The first part of the concert is "emotional" in nature (one assumes that the reading of the dialogue would be harmonized as much as possible with the mood of the classical or Romantic music) while the second part of the concert is "mathematical" or "philosophical." If, as indicated in the 1976 list, the second part of the concert features baroque *concerti* (as opposed to a series of baroque *slow* movements), the rhythmic structure would be the same as previously since the fast movements in baroque music are usually 120 beats to the minute, the double of the slow movements.

The theoretical, global view of Suggestopedia is the one put forward by Dr. Lozanov in his thesis, *Suggestologia*, his articles and his lectures. According to the Bulgarian original of the Lozanov thesis, the principal theoretical elements of Suggestopedia are: authority, infantilization, double-planeness, intonation, rhythm and concert pseudo-passivity. These six elements constitute the main stimuli of unconscious mental reactions in the students.

(Following the publication of his thesis, Dr. Lozanov added three new principles to the theoretical side of things: 1) joy and absence of tension (learning should be a pleasure and should be based on the motivation of the students and confidence in the teacher); 2) conscious/unconscious levels integrated (the whole person should be involved in the learning process); 3) suggestive link (as in group psychotherapy, the reserves of the mind should be tapped). These principles are realized through 1) psychological, 2) didactic and 3) artistic means. A large volume of material must be presented to the students in a positive manner and accompanied by various art forms - from puppet shows in the primary grades to classical music and songs in the language classroom).

The idea of authority in the Lozanov Method stems from Soviet pedagogy and Soviet psychotherapy. The pedagogical philosophy of A. S. Makarenko and the Soviet medical tradition (as represented, for example, by K. I. Platonov) emphasize genuine authority (as opposed to artificial, oppressive authority) which is based on a sense of responsibility, a sympathetic understanding of one's fellow man, a knowledge of one's subject, the ability to create an impression of confidence through tone of voice, gestures and words. The Soviet tradition also emphasizes the authority of the group, the authority of the appropriate medical or educational institution, the authority of the method(s) practiced by the

teacher or doctor. The Lozanov Method is opposed to "pseudo-authority" based on repression, artificial distancing between instructor and student (or doctor and patient), haughtiness and pedantry.

As part of the psychotherapeutical (or educational) process, Lozanov emphasizes the importance of the behavior of the entire staff, the relations between individual patients (or students), the role of the physical environment and the significance of the social environment. All negative factors in the *milieu* must be removed, and a positive and healthy but nonetheless calm and tranquil atmosphere created.

Insofar as education is concerned, the authority of the teacher and the prestige of the educational establishment are all-important as they lead to greater expectancy and higher motivation on the part of the students. In the suggestopedic experiments conducted by Dr. Lozanov and his staff at the Institute of Suggestology, the suggestive effect of authority was such that memorization of basic materials (foreign language words and phrases) greatly increased. In the opinion of Lozanov, students remember best what comes from an authoritative source - a great writer, a great artist, a great teacher.

According to the Lozanov theory, the greater the authority of the teacher (or physician), the greater the process of "infantilization" in the students (or patients). Following the example of the model psychotherapist, the teacher must suggest to the students that they should have confidence in his ability, that they have the child's curiosity for new information and that they will memorize the appropriate materials easily. Infantilization is more easily achieved in a group because group activities provide for an atmosphere of greater spontaneity. The playing of roles and games and the singing of songs create a situation in which the students are liberated from their normal social roles and inhibitions and are encouraged to express their individual abilities in a spontaneous manner.

The role of the environment (both physical and social) is an extremely important one in Soviet psychology. The Lozanov concept of "double-planeness" refers to the subliminal stimuli which come from the environment and from the teacher's (or physician's) personality and which affect the unconscious mind of the student (or patient). Lozanov says that great actors master the art of the "double plane" intuitively and that good psychotherapists and good teachers must be trained like actors. Such factors as facial expression, gestures, tone of voice, attitude and approach are all important in the pedagogical or psychotherapeutical process and imperceptible changes in tone of voice, gait, speech (as well as in the physical environment) can (and do) play an important suggestive role. It is through techniques which are unnoticed by the conscious, critical mind that the physician, like the teacher, inspires confidence, whether in a speedy recovery or in rapid, pleasant learning.

Suggestions can be communicated through facial expressions and body language but one of the important parts of the Lozanov theory comprises suggestions communicated through tone of voice or intona-

tion. Intonation conveys the real or underlying message and/or reinforces the logical content of speech. The tone of voice in which the words are pronounced can provoke physiological or emotional reactions. According to the Lozanov thesis, words exercise a suggestive effect especially when they are pronounced with a soft and solemn or a commanding, authoritative tone. A self-confident tone tolerates no objections; a whispering, subtle suggestion exerts an influence which may be greater than that of a direct command. The proper tone of voice creates an atmosphere of authority and/or tranquility and inspires greater motivation on the part of the students. Within the context of Suggestopedia, intonation (or varying intonation) is of particular importance because of its positive effect on memorization.

According to Lozanov, intonation (or tone of voice) cannot be separated from rhythm, or rather, intonation achieves its maximum effect when the program to be memorized is presented in a rhythmical manner, with appropriate pauses between the words or phrases. In the Soviet medical tradition, the slow rhythmical repetition of therapeutical suggestions (often accompanied by metronome beats) brings about the desired results more quickly than a single command or a solitary whispered suggestion. Rhythm, in Lozanov's view, has a positive influence on memorization and in his thesis he states that the rhythmically correct intonational presentation of the program for memorization ensures that a large volume of material will be memorized and retained.

The sixth principle of Suggestopedia is yet another coined term: "concert pseudo-passivity." This term refers to the concept that suggestion, whether emanating from the teacher or psychotherapist, is best realized when the recipient is in a deeply relaxed condition. The state of relaxation was originally based on, or derived from, Savasana yoga and involves a state of muscle relaxation, on the one hand, and a state of mental passivity or psychological relaxation, on the other. Deep breathing exercises, a comfortable and relaxed posture, a calm, pleasant atmosphere, a background of classical music (especially baroque *concerti grossi*) and language dialogues which inspire positive emotions all contribute to a state of pseudo-passivity or relaxed alertness in the students. Super-memory is achieved while one is in a state of relaxation; at the Institute of Suggestology, students in the "alpha state" of pseudo-passivity were able to memorize the appropriate programs to the level of hypermnesia.

The four-hour class in the original Lozanov Method was based on, among other things, the Mauger direct method, yoga, number symbolism, classical music and techniques that relate to biofeedback. It involved three principal forms of language learning: 1) activity, 2) conscious analysis and 3) unconscious assimilation. These three forms were incorporated into the original language class in what was termed the "suggestopedic cycle."

The principle of "activity" was (and still is) normally realized at the beginning of the four-hour class in the form of conversational review,

songs, games, story-telling, sketches and plays. To help overcome inhibitions and to allow for more spontaneous expression, each student "acts out" the language under a new name and a new profession. His errors, if any, are corrected by an authoritarian, yet positive teacher in such a way that he is even further motivated to speak and to improve his speech. Gestures and facial expressions are part of the language-learning process and phonetics are practiced within the "natural" setting of story-telling in the classroom. Rigid structural exercises and mechanistic repetition of language patterns are avoided.

The principle of conscious analysis was (and still is) realized in the second part of the class in the form of reading, grammar and translation. The new material presented to the students consists largely of real-life dialogues and situations, and comprises 180-200 new words and expressions per day. The dialogues may change but the pattern remains the same. All dialogues involve general or universal situations (home, family, daily activities, renting a hotel room, eating in a restaurant, city and country tours, cultural events) and all are monitored for negative suggestions. The dialogues must stimulate positive emotions, must be based on group activities, must have an anecdotal content and must be of practical value. Originally, the dialogues (10 in number) were arranged on the page in groups of three, with five groups of three to a page. All phrases were simple and straightforward and, as in Soviet sleep-learning programs, each phrase presented one information unit. Since, during the original *seance*, each word group was read during a time span of eight seconds (three phrases were read in 24 seconds), each page of dialogue involved two minutes and each dialogue 20 minutes of reading. (It is interesting to speculate on the number symbolism contained in the original *seance*: ten, eight, five and especially three are complete or perfect numbers while 24 corresponds to the number of hours in the day and 60 to the number of seconds in a minute or minutes in an hour).

The *seance* has undergone a number of modifications over the years but its purpose remains the same—to provide for memorization of the new material at an unconscious level. Originally based on two forms of yoga concentration (outer/inner), the *seance* now, as in the past, is divided into two parts. The two sections of the original *seance* were called "active" and "passive," with active or outward concentration on the material preceding the rest and relaxation of passive meditation on the text.

The *seance*, which lasts about one hour, is based on relaxation, both physical and psychological. The original Savasana posture was replaced by an upright sitting position; the deep, rhythmic yoga breathing (which promotes concentration because of an increasing flow of oxygen to the brain) has been abandoned. The students were originally trained at the Institute of Suggestology to breathe deeply and rhythmically as a group in a rhythm of eight that accorded with the teacher's reading of the language material and/or with the beat of the baroque slow movements in the background. While this precise rhythmic training in breathing is no

longer carried out, the students at the Institute of Suggestology are tested for sensitivity to music, among other things, and studies in music therapy indicate that breathing tends to slow down when one listens to calm, pleasant and slow-moving music.

The first experiments at the Institute of Suggestology involved three distinct intonations for the reading of each phrase: declarative, whisper, loud command. Then, in further experiments, three words or phrases were presented together, each with a different intonation or voice level. (Are there any desks?—declarative; No, there are square tables—whisper; There is a blackboard on the wall—loud command). The tone of voice used for each phrase bore no necessary logical connection to the meaning of the word-group as such. To avoid accusations of mysticism, on the one hand, and complaints of artificiality, on the other, the Institute abandoned the three intonations, circa 1975, and replaced the entire "active" session with a concert, based on emotional or Romantic music. It would appear that the timing or rhythm of the first concert is not as precise as the rhythm of the original active seance; no word has yet been received on what has happened to such elements as "inner speech" which played such an important role in the old active session.

The original concert session (or passive part of the seance) was divided into three parts: 1) a two minute introduction which served as a "countdown" (the opening Sarabande from Bach's *Goldberg Variations* played on the harpsichord with a metronome speed of 70 to 80—which is the beat of the normal human pulse); 2) a series of slow movements from baroque *concerti grossi* lasting some 20 minutes over which the teacher acted out the lesson dialogue with an emotional or artistic intonation and during which the students, with eyes closed, meditated on the text; 3) a fast, cheerful flute excerpt (in a major key) from baroque music, lasting some two minutes, which brought the students out of their deeply relaxed state.

The slow movements used in the original concert, excerpted from the *concerti grossi* of Corelli, Handel, Vivaldi, Bach and Telemann, have, by definition, a rhythm of 60 beats to the minute and are in duple, triple or quadruple meter. ($\frac{3}{4}$ time works because the beat is so slow-moving that one is hardly aware of the waltz-like rhythm). A sustained melody in the violin or string section and a steady bass accompaniment are other important features of baroque slow movements composed during the period 1700-1750. The teacher, in the original concert seance, maintained the correct rhythm of the language dialogues and, at the same time, gave each phrase an artistic reading. The lyrical and rhythmic music, the artistic and rhythmic rendering of the text by the teacher, the rhythmic, deep breathing and meditative state of the students contributed to a marked decrease in fatigue and tension, on the one hand, and a marked increase in memorization of language materials, on the other.

It is interesting to note the new selections for the second concert.

According to the 1976 list obtained by Dr. Jean Lerede, the composers are as follows: Corelli, the various and sundry Bachs, Vivaldi, Handel and Rameau (an 18th century French composer and theorist). Most of the works listed are concertos and suites. As mentioned above, the beat in the fast movements is 120, the double of the slow movements; each movement has the same even tempo and dynamics throughout.

For political and/or pedagogical reasons, the Bulgarians have moved in the direction of a more natural *seance* or relaxation session. My impression, however, is that the same principles are involved as previously stated and that the *seance* in the Lozanov language class is still based on yoga, number symbolism, induction of the "alpha state," and musical knowledge that has been passed down through the ages.

Notes

1) The ideal rhythm for meditation (as can be seen in Indian music) is 60 beats to the minute. It is interesting to speculate on the selections for the first concert in the 1976 list. Such items as Haydn and Mozart symphonies feature 60 beats to the minute in the slow movements, 120 in the fast movements. The adagio in the Beethoven Emperor Concerto has a metronome speed of about 60 and features a sustained melody over a bass accompaniment; so does the adagio from the Brahms D major violin concerto. In addition, portions from the allegro movements in these works also feature a metronome speed of 60. Given the length of these 19th century concertos, it is obvious the entire work could not have been used for a twenty-minute *seance*; perhaps excerpts were selected—those which, by definition, were "sugestopedic" in nature.

2) Shortly after this paper was presented and revised, Sheila Ostrander, co-author of *Psychic Discoveries behind the Iron Curtain*, informed me of a source that I had thus far overlooked in my research into the background of the Lozanov Method. In *Time Distortion in Hypnosis* (Baltimore, 1954) by Linn F. Cooper and Milton H. Erickson, alteration in time perception and accelerated mental (or creative) activity were the results of experiments with hypnotized subjects in which suggestions for slowing down in time and rhythm were presented against the background of a metronome which was striking at a constant rate of one stroke per second, or 60 strokes per minute. The subject reported, during ten successive strokes, an amount of activity that was appropriate to ten minutes rather than ten seconds. Given the date of this publication (1954) and the fact that he is aware of Erickson's work in general, Lozanov probably read this source for his thesis, although the title, *Time Distortion in Hypnosis*, is not listed as such in the bibliography of *Sugestologia*. Notice that Lozanov began his original experiments with the presentation of words in intervals of one second, five seconds and ten seconds. He may have switched to eight seconds because of the structure of baroque slow movements (a possible replacement for the metronome striking at a rate of one stroke per second).

Is a Little SALT a Dangerous Thing?

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Abstract

The author divided the available suggestopedic or suggestive-accelerative literature into research or reports by practitioners or researchers vs. those by communicators without direct experience and typically of a critical nature. He continued with a consideration of educational approaches and how suggestive-accelerative learning fits with most of them. Next he developed a flow-chart for the implementation of new ideas, such as suggestopedia, into educational practice. A critical lack is large scale SALT teacher training. While suggestopedia is a holistic methodology and thus should be applied on an all-or-none basis in the classroom, the element-by-element approach of many SALT practitioners could be a practical advantage in widespread adoption. Teachers in finding that using a few SALT elements work successfully would be likely to try progressively more until they used the whole method.

If one reviews the literature in English on Suggestology and suggestive-accelerative techniques during the 1970 to 1975 period, the most recurring theme would appear to be the lack of available information by which to judge Suggestopedic results and the concomitant lack of specific information describing the process and procedures used in the method. After the mid-point of this decade, however, the appeals for more specific conclusions and requests for information concerning how the method operates in learning settings gradually began to be replaced by an equally urgent but more pointed critical theme. During the last half of this decade, the reviews, research, publications, and commentaries, which might be described as the bulk of the literature regarding Suggestology and suggestive-accelerative learning, could be divided into two groups.

First, there is the available literature written primarily by those who carry out research or report on projects which use either classic Suggestopedia, adaptations of the Lozanov approach, or varying combinations of suggestive-accelerative techniques. Included in this array would be the continued, but limited, publications from Lozanov's own projects in Bulgaria, European programs which are carried out in cooperation with a modeled after Lozanov's Institute at Sofia, and the considerable literature from the projects carried out in Canada. Also included in this category would be research studies which are a part of graduate work for theses and dissertations, funded and unfunded research projects such as those located in Iowa, Georgia, California, Texas, and a number of other locations throughout the states, the writing and research reports found in professional journals in a wide variety of academic disciplines, the publications and communications in a variety of forms distributed by the Society for Suggestive-Accelerative Learning

and Teaching, and at least a scattering of publications from commercial and business organizations.

The other group would best be described as second, if not third, party reports by those attempting to communicate with either a professional audience or the general public, and who devote from a few paragraphs to extensive writings regarding the nature of suggestive-accelerative learning and the more-or-less practical applications which may or may not result from implementing techniques and methodologies designed in the SALT pattern. In addition, this second group typically has the task (either directed or self-assigned) to speculate as to the inherent difficulties, problems, or shortcomings of the methodology.

While the distinction between the two arbitrary groupings outlined might, on first observation, be one of a professional orientation as opposed to a journalistic one, a more specific delineation could occur between the scholarly raising of questions for the first group and the critical analysis of the second. As you know, there are times when this criticism is thinly veiled in well-selected prose or given a sugar coating of cryptic humor. There is no doubt, however, that the questions which are raised and the criticism leveled at either the process or the results are most serious ones.

Reactions of the Press

It may be that those of you in attendance at this conference are more acquainted with the literature of the first group, although you have watched with interest (and occasional dismay) the conclusions and observations of some reporters of the Suggestopedic scene. To review some of the more timely and pertinent ones may be a bit redundant for many of you; however, I hope it will serve to place in focus the point with which I would like to deal. The point being that response to criticisms of SALT methodology must be accepted, faced, and dealt with in both a professional and organized manner. How to do this effectively may take on a variety of directions and involve a number of dimensions, not all of which can be discussed at this time. It would seem, however, that to be aware of the context of such criticisms and to place them in relationship to the major objectives of SALT methodology would provide at least one avenue for moving beyond either denial, rebuttal, or name calling. I have been pleased with the admirable restraint on the part of SALT practitioners in this regard. Perhaps the most typical responses have been those which say in one way or another, "I am sorry that the main point was missed..." or "I only wish he had been aware of..." or "If only he had used a current application," and an occasional "I am sorry that he was determined to oversimplify everything."

The mixed blessings of wide publicity and publication of SALT techniques in this country became apparent after Ron Zemke began to collect material for an article in the Summer of 1976. His inquiries resulted in the often quoted article on Suggestology which appeared in the January 1977 issue of *Training*. The final paragraph of that article

appeared to have set the stage for a number of reservations which have followed since. You will remember that Ron observed "that the saga has only begun to unfold." He continued with the belief that there would be more "incredible claims" since it was obvious that the enthusiasm for Suggestology was only beginning. His final sentences were warnings which SALT practitioners have often quoted and, hopefully, have taken to heart. He said: "Let's hope advocates will keep calm long enough to conduct some meaningful research. Without such research, of course, Suggestology will continue to be lumped with far-out-sounding consciousness-altering techniques known more for their rigmarole than their substance."

Alex Ben Block, in his widely read article which appeared last Summer in *New West* magazine, echoed Ron's comment by saying, "The burst of enthusiasm could hurt the Suggestology movement if people get the idea that it is a universal panacea." Toward the end of his review, he refers to Lozanov's fear that 'Suggestology might be diluted and exploited and then left for dead among the bleached bones of other once-promising ideas.' "His fears," he continues, "unfortunately seem well-founded."

Perhaps the most recent comments along this line appeared in last month's issue of *Saturday Review*. Educational writer Jack Fincher cautions in his review of Suggestology that "a scholastic world grown wary of -isms and -ologies would do well to delve deeper before embracing Suggestology as the ultimate anecdote to slumping SAT scores," and then likens the premise of limitless learning to stuffing Strasbourg geese until their livers explode. His concluding observation questions both the lack of research results and the interaction of contributing treatment variables, particularly the motivational elements for both student and teacher. Until research provides some meaningful conclusions based on wider applications, Mr. Fincher warns that "all their claims should be taken with a grain of SALT."

Even some of the more researched and documented elements of suggestive-accelerative techniques come in for their share of criticism. A case in point is the whole-brain emphasis of SALT, particularly as it relates to hemispheric specialization. The professional treatment and extensive research reported in such illustrious journals as *Scientific American*, *Phi Delta Kappan*, *Harvard Educational Review*, *American Psychologist*, as well as the more generally read journals including *Psychology Today* and *Human Behavior*, have dealt authoritatively and in well-documented fashion with the right brain/left brain phenomena. Again, writing in *Training*, Ron Zemke's review of split-brain psychology took on both a promising dimension and a more-than-cautious approach. In the January 1978 issue, he refers to the "split-brain psychology fad" as the "hottest fad going," although he admits that the "brain psychology jargon sounds to us as clear as split pea soup." Hemispheric functions received the same general response from Dickinson, who commented on a series of well-documented articles

which appeared in the *Phi Delta Kappan* dealing with hemispheric specializations. His most pertinent comment was in reference to "the new brain concept of learning" when he remarked: "After carefully consulting both hemispheres, engaging in neo-cortical processing, limbic rubbing, and gating binary bits, I am prepared to assert that brain hustlers are this year's snake oil peddlers."

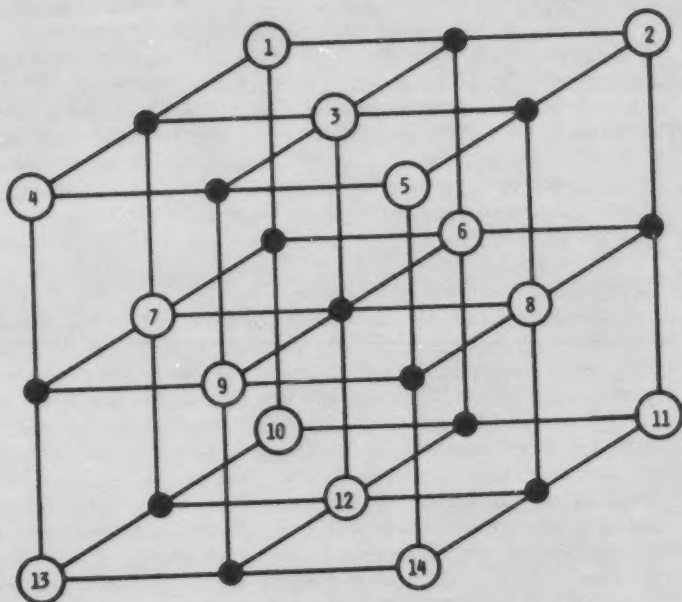
It is interesting that these and similar conclusions may be reached despite the massive evidence in research studies which date back, in some areas, for almost a century. In addition, information has been derived not only from educational and psychological areas, but from neurological and biological research. There is no need to review the voluminous research dealing with hemispheric functions at this point. The fact that research has confirmed that the hemispheres of the brain are responsible for two very different types of intelligent behavior, that they do not compete but complement one another, that there are powerful individual differences in hemispheric dominations of behavior, and that these facts have the utmost significance for learning and education, should augur well for almost universal acceptance. The fact that it hasn't should tell us something about what must be done with conclusions which may be supported by research but which still have difficulty in being accepted and implemented, particularly in educational circles. The work of Galvinga, Bogen, Wittrock, Hart, and others who have taken the hemispheric specialization research and applied it to educational settings, uniformly find the application of research deterred by lack of a method to implement the methodology in learning settings. Specifically, neither the curriculum nor the methods which are commonly a part of education at all levels, to say nothing of the philosophical basis for educational institutions, are designed to be immediately receptive to techniques which are not within the mainstream of current practices, even though these procedures may be well-documented and soundly based on research.

If one were systematically to consider each of the other SALT elements or components, it is likely that as many criticisms have been raised as have been observed for both Suggestology as a theory and hemispheric brain functions as an explanation. If such elements include the ones identified in Figure 1, a review of the literature would quite likely reveal the same general condition existing as has been pointed out for component number 10, bilateral hemispheric input.

Response or Retreat?

There would appear to be no need to belabor the point with a group who have both the theoretical understanding and the practical application of SALT methodology from personal experience. If there is a lesson to be learned by approaches which have been working for a considerably longer length of time to impact educational methodology, it is that research results will help but will not be sufficient in and of themselves to gain acceptance. What is needed is an understanding of the way educa-

SALT



1. AESTHETIC SETTING
2. ENCOURAGING ATMOSPHERE
3. MUSIC BACKGROUND
4. RELAXATION
5. POSITIVE SUGGESTIONS
6. MIND CALMING
7. TEACHER CREDENTIALS

8. METHOD CREDIBILITY
9. VISUAL IMAGERY
10. BI-LATERAL HEMISPHERE INPUT
11. MULTI-SENSORY
12. ACTIVE PRESENTATION
13. NON-CRITICAL CORRECTION
14. WHOLE BRAIN LEARNING

tional innovations are received and how they find their way into practice in typical learning settings at all levels. What is suggested, and what I hope constitutes a productive use of our time, is to determine if there is a systematic and viable procedure which might be used by SALT researchers and practitioners to enter the mainstream of American educational methodology. At least one possible productive avenue would be to identify approaches to education and teaching which tend to be generally accepted as descriptive of current learning approaches and systematically evaluate how suggestive-accelerative methodology fits within these frameworks. If this not only holds promise but becomes a practical approach, then a second expedient would be to have a grasp of how alterations, innovations, and modifications impact practical learning settings. While this task may be monumental and its achievement, even if possible, could be only a hope for the distant future, at least a simplified outline of how such a planned approach might work can be posed as an example.

Learning and Teaching Approaches

The highly respected educational philosopher, Harry S. Broudy, provides a very useful and generally accepted system of looking at teaching/learning activities. Broudy has argued that teaching is divided into three sets of activities. These sets are identified as didactics, heuristics, and philetics. The didactics set of acts constitutes that part of teaching concerned with transmitting knowledge, rules, propositions, and understandings which are the shared domain of any given academic discipline. When one comments about the academic respectability of a colleague and the knowledgeable professional, it is typically an observation of the didactic element which is used as the yardstick. Much of the measurement of learning is arranged around the knowledge which has been transmitted, retained, and reproduced. The set of heuristic activities involves the working out of explorations, inquiries, and problem solving processes which are a part of all educational enterprises. As we work with students to help them gain insight or to solve problems, either for immediate application or for later use, the heuristic elements are brought into play. Finally, Broudy speculates as to the presence of philetics as activities which are designed to increase the emotional or affective responses (similar to Bloom's taxonomy) of individuals either as a direct result of interaction with course content or as a concomitant to the learning process. SALT methodology, it would seem, could find a way in which to relate the elements of SALT techniques to Broudy's philosophical and practical framework of the education acts. SALT techniques help students gain specific knowledge (didactics), aid them in the processes of inquiry or problem solving (heuristics), and certainly contain elements which deal with affective learning (philetics).

R. M. H. Travers, one of the most respected researchers and writers concerning learning theory, proposes three contemporary models of teaching which result in learning. He describes the three models as the goals and objectives model, the discovery model, and the rational model.

While there is some indication that the goals and objectives model and the discovery model are used to some extent in American education, the rational model, which goes about the logical act of transmitting information by explaining, demonstrating, defining, comparing, presenting evidence, reason giving, and concluding, in theory, becomes almost a universal description of current educational settings. Again, SALT methodology should find no difficulty in defending its usefulness under the three models which Travers proposes. SALT practitioners are cognizant of and often specify the goals and objectives for which they are working by the use of SALT techniques, much of learning in SALT methodology is described as an outcome of the discovery model (regardless of whether it is a classic Gestalt definition or a modern Bruner one), and certainly the logical acts which accompany the rational model which stress motivating, encouraging, and questioning are a part of many SALT activities.

As a final illustration, Kohlberg summarizes three major approaches in teaching which he defines under the headings of romantic maturational, cultural transmission, and progressive developmental. The romantic maturational approach is essentially the extension of the philosophy of Rousseau, which ascribes innate goodness and positive potential to the learner and requires that an education allow the individual to develop in a protective environment. It is within this framework that the person identifies those positive qualities which are valued by the culture and assimilates them, along with the specific knowledge which is being transmitted by the teacher. As would be expected within such an approach to learning, these objectives should be accomplished without coercion from the teacher or the educational system. The cultural transmission approach stems from the classical tradition, with the assumption that there exists a body of knowledge which must be transmitted to each student and that the role of the educational system and the teacher is to teach the skills and competencies which are related to the body of knowledge. Inherent within such an approach to teaching is that there are teachable skills and competencies related to the body of knowledge which can be achieved by the learner. The third approach of progressive developmentalism perceives the learner as moving through identifiable stages and with an innate, cognitive structure which develops as a result of the learner's interaction within the learning environment. This is easily recognized historically as the approach which Dewey espoused and, more currently, which the Piaget influence has fostered. The intent of both was to provide the philosophical guidelines and the specific learning activities which are a part of a learning setting and which utilize and apply the innate, cognitive structure possessed by the learner.

If your contact with education from pre-school through the university level is typical, you would probably observe that most of our educational systems fall in the cultural transmission group with a major emphasis on academic activities and selected teaching techniques such as lectures, drills, practice, homework assignments, and memorization. These techniques are utilized to insure that the learner masters the appropriate and predetermined skills which education and teachers deem

to be important. Even techniques which are seemingly designed to provide appropriate experiences through discussion, individualized instruction, and the unstructured inquiry method, which will be found as a part of many progressive schools, will utilize these activities for the problem solving process in which the end result is still the ultimate criterion. There are obviously wide variations in American educational patterns. If one were to attempt to group learning activities into a common pattern, it would appear to be difficult, if not impossible, unless one realizes that the variation among such patterns is in terms of *how* one transmits knowledge and not in the objective of the transmission of subject matter or academic knowledge itself.

If Kohlberg's learning approach identified as progressive developmentalism exists in the educational arena, it would be found primarily in early childhood and in the early grades at the elementary level. Even here, however, there are differences in terms of the relationship of the child to the learning environment. Although the intention to allow the child to move with as much freedom as possible is an honest one, in practice it is frequently a step-by-step involvement in supervised activities with predetermined instructional materials. There is, in addition, an almost universal list of concepts to be attained by students at certain development levels, specific criteria for learning appropriate behavior individually and in groups, defined general motor and language skills, and an expected level of social emotional development, all viewed as reasonable expectations. Given Kohlberg's groupings and their practical application in the educational setting today, SALT procedures would find application under each of them. In locations where the romantic maturational movement is predominate, SALT approaches with their emphasis upon positive suggestion, increasing self-concept, and learning reinforcement utilize the protective learning environment in a formidable way. SALT practitioners cover information in such a way so that the knowledge transmitted to the student emphasizes the objectives of cultural transmission, while the use of the learner's innate abilities fostered by interaction with objects within the environment emphasize the cognitive structure which is important to progressive developmentalists.

It would appear that these selected illustrations of methodological application, and perhaps a number of others which have not been enumerated, might be approached from another standpoint. While there are differences in teacher behavior and the techniques and methods which are applied in learning settings, a rather general identification would include on the one hand those who view the learner as a passive recipient of the technique. They feel obligated to provide more structure in terms of lessons, goals, and objectives, usually in sequential steps, to insure adequate reinforcement opportunities as well as for proper organization of the conceptual materials. On the other hand, there are those who see the student in an active relationship with the learning environment. They may provide an equal amount of structure, but the emphasis will be on the learner's interaction with the environment. Of course, in

this latter group, there is always hope that these interactions occur in a way which results in the understanding of the material to be learned through the experiences. Further, these interactions should be appropriate to both the individual's ability and the content to be learned. Even such an arbitrary dichotomy, however, finds most observers struggling to sort out the overlapping conditions from the distinctions.

Teachers, learning settings, schools, and methodology do not appear to differ in the planning and structure which precedes instruction, but rather in terms of the techniques used by teachers during the instructional phase. Each teacher in his or her own way strives to provide a classroom environment, underlying structure, and a learning interaction which is appropriate to the stage of the development of the learner and which will culminate in the attainment of educational objectives related to the material to be learned. If one brings differing methodological approaches (or opposing camps) together in this way, suggestive-accelerative techniques may be automatically described as part of the learning mainstream. The positive results which occur in the application of suggestive-accelerative methodology may be explained, at least in part, by the theoretical premise of Jenkins, who postulates that memory (retention) is a result of context or background rather than association, which has been the historic explanation. I rather like Don Schuster's way of tying Jenkin's premise to SALT approaches when he points out that contextualism explains things from the top down, which is consistent with the global nature of SALT teaching, while the older associationists use a from-the-bottom-up interpretation. Such explanations serve well for independent word memory, nonsense syllable retention, and memory of meaningless material. The total environmental interaction of suggestive-accelerative methodology, however, is best explained by a contextual interpretation which deals with the total learning setting as well as the total learner.

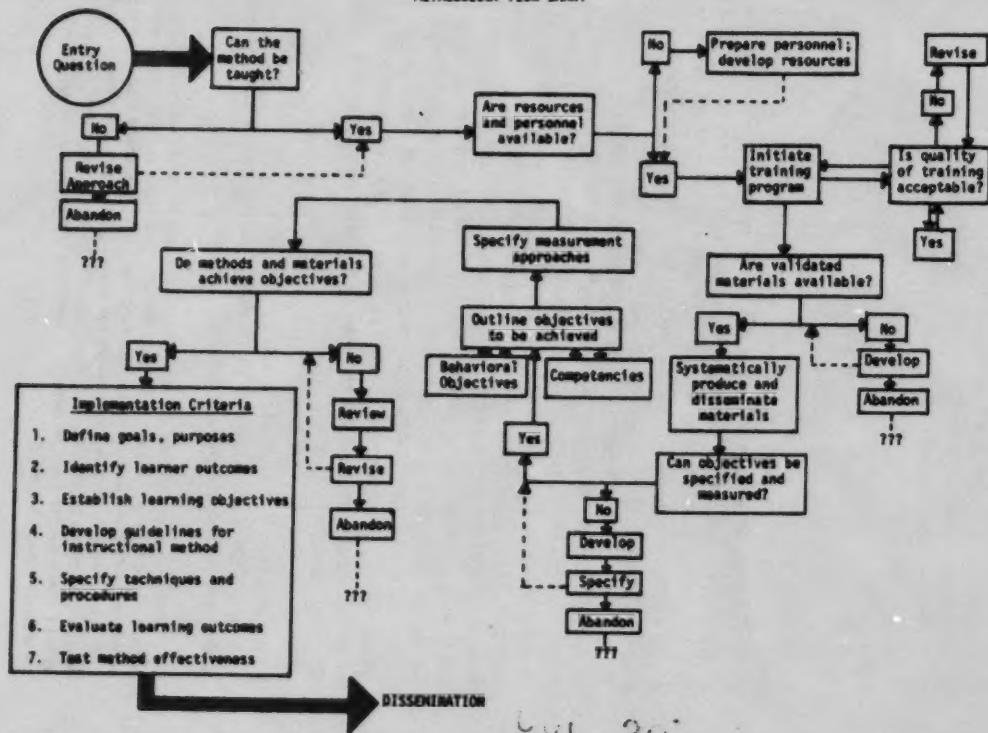
From Approaches to Application

Hope for applications of methodology is not ours alone. Broudy makes a most eloquent plea by saying:

"Now it may be...and one devoutly hopes that it will be soon....that the behavioral sciences of empirical psychology, sociology, anthropology, and the like will provide educationists with extensive applicational theories from which rules of procedure can be derived. This would provide us with the methodology and technology. But as matters now stand, the applicational theory is scant and not very significant, whereas the interpretive, context building theory derived from the humanistic disciplines is plentiful but not applicational in the ordinary sense of the term."

If we can identify the major ways in which acceptable learning approaches are categorized, then it would logically follow that methods can be devised to relate a technique or methodology to what is believed, understood, and accepted. While any number of structured approaches might serve in this regard, a step-by-step method as outlined in Figure 2 is an example of how such an integration might be approached.

METHODOLOGY FLOW CHART



The Methodology Flow Chart is based upon a series of fundamental questions which must be answered positively and carried out effectively in order to gain acceptance within the educational community. The essential question which must first be answered in the affirmative is simply: Can the method be taught? If so, then one may progress to analyzing personnel and resources and initiate training programs if the quality of training is of an acceptable level. Following this, there must be positive indication that validated materials are available and that the method inherently possesses objectives which can be specified and measured. If these and other steps as noted in the flow chart receive positive responses, the final analysis of relating the methods and materials to the objectives can be approached. If, at any step, there is a negative response, then one must face the inevitable decision of additional work or development in order to reenter the chart, or else abandon the attempt to inject the methodology into learning settings. If one follows the flow chart to the end, achieving each of the major objectives, then implementation and dissemination is possible.

The observation might be ventured to the effect that SALT applications have been directed toward the middle, if not the end, of the sequence as opposed to dealing with the more fundamental issues which would make the method acceptable as well as useable. A case in point here would be the absence of training programs which are accessible to a wide range of potential practitioners. This is not to say that everyone must work on the early stages of the flow chart or at the same stage. It is quite likely that a more desirable approach would be to have a number of individuals working on various stages of implementing the methodology at the same time. We must be sure, however, that all the stages are being addressed by individuals and groups if the sequence is to be tied together. It is even likely that the steps outlined in the flow chart would be arranged in a different order by someone else, and, in fact, I might well list them in a different sequence on another occasion. I do believe, however, that each one of the elements is essential, and as long as all stages are being pursued by responsible and professionally dedicated individuals, the end result is less likely to be in doubt. In this way, the SALT emphasis upon the totality of the learning setting can be translated to the totality of methodological integration. I wish there were a simpler, more expedient way in which to obtain a wider recognition and understanding of SALT methodology. While one may exist, at this point none has appeared on the horizon. In its absence, it is proposed that there is a way to play the game where the rules are longstanding and well-known. A way in which one does not have to change either the philosophical premise, the techniques which are known to be effective, or applications which are believed to be appropriate. One which says, in effect, we propose a methodology which is compatible both to current educational objectives and to the learning sequences which are a part of the educational scene.

Conclusion

The difficulty in accepting Suggestology as a total communication system is not so much the absence of specific directions regarding the application of the methodology to academic material. Nor is the limited information concerning areas other than language learning the major problem. Neither does the condition of incomplete research results or the absence of details concerning some of the more spectacular outcomes deter the continued search for a better understanding of the elements which make suggestive-accelerative techniques effective. For those who feel that there is something wrong, unsound, or at least unfair, in utilizing segments of the system as opposed to the whole, there may be a need for more concern for the reality of educational settings.

Most of Suggestology, as well as suggestive-accelerative applications, have taken place with government-sponsored research and project support or in limited research settings. Little is known about the broad school application of the Lozanov method in the Bulgarian schools, while the only similar use of any magnitude in this country is the SALT project in central Iowa schools. The Canadian experience, while well-documented and extensive, involves only language learning. While it can be stated that thousands of students are currently participating in some suggestive-accelerative techniques, they are small groups to class size projects and scattered widely throughout the country. In addition, they range in age from four-year-old pre-school children to older continuing education students and in academic areas from early concept learning to graduate statistics courses.

Given the complexity of the components, the geography of origin, the singleness of the original learning area, and the recency of research and documentation, it is understandable that no clearly defined, theoretically sound, and universal applications have been derived. That it can or will be found suitable for all ages and subjects in practical school settings remains certain for some, unlikely for others, and, at best, skeptical or hopeful for most.

While there is no doubt that the principles of suggestive-accelerative learning, particularly those of the classic Suggestopedia, would better be served by a total commitment and complete dedication to the learning setting, the practical fact of the matter is that some selected elements or components are more likely to be employed than the whole. Lozanov's caution that Suggestology is a science and that Suggestopedia is a wholistic system is clear. His warning that it is not merely a collection of techniques has not gone unnoticed. A casual and superficial observation of the process of suggestive-accelerative methodology might tempt one to speculate that it is indeed without substance, oversold, and without redeeming social value. To accept such comments, even when given in as objective and constructive manner as possible, without supporting evidence would be as unfair to the future of suggestive-accelerative techniques as the uncritical acceptance of the system on either faith or promise alone.

The fact of the matter is that Suggestopedia, even in its classic sense, has a long and successful history, there is a research base on which to build at least some fundamental tenets, and suggestive-accelerative learning has proven in a number of settings that the Americanized versions can and do increase learning and retention. It will require continued modification and application (all methods do) as well as more extensive research to determine more nearly how and where it best serves in the repertoire of teaching techniques. Methodological applications must be planned and documented, not ignored or resisted. In a realistic way, however, the research in both Europe and the United States has centered on the contribution of various components. The evidence to date is clearly that increases in learning can occur through the use of several elements without the involvement of the total array. Lozanov himself has systematically eliminated muscle relaxation training, breathing exercises, and several of the original components in the last few years, including the once almost sacred use of the three intonations.

It is also clear that increases in learning of the magnitude reported by Lozanov and others (even the more modest ones) may only be possible in language training and not in the other academic areas. Finally, much of the research in suggestive-accelerative learning has been with highly motivated adults and under almost ideal learning conditions. What will transfer to practical settings and typical learners is yet unknown. There is no question but that the most essential elements are the suggestive-positive atmosphere, mental relaxation, a passive review with music background, and, in some settings, an active presentation. It is doubtful that physical relaxation, particularly of the progressive muscle relaxation type, is always necessary. The artistic, dramatic presentation or the triad repetition used in language learning does not seem to be as important in other areas, and may not even be essential in language classes. Other components may, in time, be supported or judged to be of minimal importance.

What is important, but yet unresolved, are the characteristics of the teacher who is most successful in using SALT approaches. Teacher training is a very important element in both the original versions and the Americanized adaptation. Lozanov employs two months of full-time training which includes theory, observation, and practice under supervision. Even so, he believes that this constitutes only an introduction and they must continue to practice and study. The more successful teachers have had some artistic talents, been of high basic ability, functioned as a good group member, and evidenced good personal characteristics. As a prerequisite, they are highly knowledgeable in their subject matter area and well versed in educational psychology. No wonder Fincher observed: "Emphasizing as it does skills and sensitivity in communication with and relating to students, how can Suggestology help but make a motivated teacher better?" Experiences in preparing teachers to utilize SALT techniques in Iowa, Wisconsin, and Texas, to identify but a few locations,

have been of shorter duration but reveal some common results. Training workshops ranging from one day to a few weeks have introduced suggestive-accelerative techniques to teachers at all educational levels. With the exception of the more brief presentations of a half day or less which merely present the concept, these workshops have had the common objective of encouraging teachers to implement at least some of the SALT elements in their classes. Those who have, probably are the ones who were interested in improving their effectiveness as teachers and concerned about student outcomes. They are more likely to be open to ideas, direct and honest in relationships, integrated and personally well-adjusted, secure in themselves and their abilities, knowledgeable in their academic areas, and communicate easily with others. It is also likely that they are good teachers to seek to become better teachers rather than teachers who are less than successful. In this regard again Fincher observes: "Suggestologists would do well to ask themselves a couple of questions that would occur to anyone familiar with the perils of pedagogy and with the pitfalls of social research. First, in such a multifaceted approach, who can say what makes the difference - heightened suggestibility, physical and mental calisthenics, guided imagery, fantasy, or role-playing? And second, what about student motivation, teacher dedication, or some critical mass of mutual enthusiasm?"

The implementation of SALT components in less than a saturation fashion has not been of great concern to most SALT practitioners. In educational systems which have profited from the Freudian influence without moving wholesale into classic Freudian theory, or, in a more appropriate analogy, have incorporated extensive elements of Skinnerian theory and practical applications without total dependence on operant conditioning, the question is at best moot. As pointed out by most SALT members, many suggestive-accelerative components have been evidenced in education for decades and some principles of Suggestology have been a part of good teacher activities and good teaching theory for longer than that. Perhaps it is an American teaching tradition to find things that work and use them without undue concern for the theoretical basis - or even their origin. Teachers have not always been as quick to accept as to discard, but both acts have usually been based on the most pragmatic of questions. If it helps students learn and can be justified by the practical guidelines appropriate to teaching and schools, then there is little delay in applying new methods, techniques, or materials in the classroom. Obviously theory, particularly the isolated kind (i.e., not immediately translated into methods and materials) does not enjoy this rapid reception.

What this all means for suggestive-accelerative learning is that the acceptance by teachers based on interesting activities and a sort of face validity for the methodology is occurring as they are introduced (or reintroduced) to the techniques. This acceptance is translated into trial application, frequently selective in nature for some of the components. When they proceed without major difficulty, they are likely to be

continued. If problems arise, it is easy to abandon them to fall back upon older, and more secure, techniques. In many ways the more gradual, component-by-component method may be, in the final analysis, an advantage for the applications of SALT techniques. This is not to say that such element-by-element introduction would be best for increasing learning of a student or class, for that would not likely be true. The advantage, if one exists, is that in the long run, more teachers in more places at more levels will be using more components of SALT.

The practical reality of self-contained classes ruled by the ringing of bells and isolated by topics and subjects into almost logic-tight compartments, makes time-extended wholistic learning difficult if not impossible. The stark, sterile drabness of many classrooms, with the most uncomfortable furniture designed by man do little to provide relaxed and positive learning settings. The teacher who is uninterested, or unprepared, or insecure, or maladjusted can scarcely be expected to do more than absolute minimums in the classroom. Administrators who are fearful, or hostile, or unreasonable, or immutable are unable to provide the leadership or encouragement necessary for improvement of the learning climate. That these conditions exist is a reality of schools and classes and teaching. That they represent the end of a continuum which is matched by a group of teachers and classes wherein learning is fun and productive, where students are accepted and encouraged, where teachers are creative, and administrators are supportive is the pleasant part of school reality. Hopefully, suggestive-accelerative learning methods will appeal to all. It will be more likely that they will be accepted, tried, and utilized by those who are exerting unusual efforts to teach in new and better ways.

That SALT techniques can work for a wide variety of subject areas in a wide range of educational levels is now emerging as more than a philosophical premise or hopeful speculation. Whether it can be solidified into carefully outlined techniques supported by appropriate materials which result in measurable increases in learning in settings other than carefully designed projects or under experimental conditions is yet to be documented. In all probability, it eventually depends more on the number of teachers who try the components, find them helpful, share them with others, and continue to use them than any other factor. The bright promise of helping students learn faster and better and to enjoy it more is such a delightful hope that it behooves teachers to give methods which help in that direction at least a fair chance under encouraging conditions. To do less would be unfair to both the academic areas which may be served and the students who hope to learn.

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**Problems Related to the Application of Lozanov's Method
in Different Countries**

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ABSTRACT

The speaker discussed the concepts of suggestion, unconsciousness, reserves and setup in communication and education, and emphasized that these concepts must be considered anew in each culture in implementing Suggestopedia.

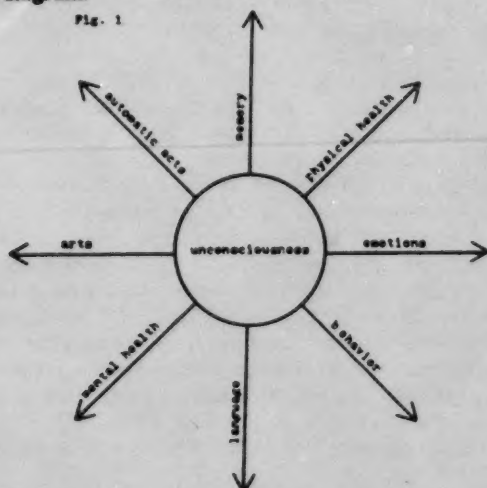
For a better understanding of the different versions of the Lozanov foreign language teaching method, we need to start with the theoretical principles given by Dr. Lozanov and related to the Bulgarian cultural context.

Lozanov postulates: "We could speak about suggestion while, in stimulating the unconscious psychic activity, we succeed in activating some intellectual or emotional reserves of the person. The term 'suggestion' contains, therefore, two concepts: 'The unconsciousness' and 'the reserves'." (Lozanov, 1975)

What is unconsciousness?

When Lozanov defines it, he refers to various psychological theories among which we have to mention Sigmund Freud's contribution. According to Freud, the unconsciousness is a great regulator of several human potentials and aptitudes which could be illustrated by the following diagram:

Fig. 1



What could be the role of unconsciousness during the learning process? Dr. Lozanov considers that our whole educational system is based on an old conception and practice which uses only the linguistic aptitudes located in the brain's left hemisphere. If we want to activate reserves, we must stimulate the brain's right hemisphere which contains many other aptitudes, such as intuition, imagination, space orientation, musical perceptions, emotions, etc. All these types of potentials are connected with the unconsciousness so that in the suggestopedical Lozanov system, students of every age develop surprising intellectual and psychic aptitudes.

In addition, they improve their social behavior by becoming more friendly and more open to other people. They also improve, in a positive sense, their self consciousness because they feel they learn much knowledge without stress or difficulties. Research conducted in many countries confirms Lozanov's theory in this particular aspect: The unconsciousness participates in every mental process - cognitive or emotional. Suggestive action is directed to the unconscious activity: Both are in a close relationship.

Following the other basic principles of Lozanov's theory, I would also like to point out some other concepts given mainly in his original and personal definition for suggestion.

What is suggestion?

"Suggestion is a universal form of psychic reflexion during which, in stimulating the unconscious psychic activity, we succeed in creating in the individual's world a special mental disposition directed to open his internal reserves and potentials." (Lozanov, 1973)

I shall try to analyze the different components of this definition as follows:

1. Form of psychic reflexion.

The term 'reflexion' should be understood in the sense given originally by the Bulgarian scholar Thodor Pavlov, a well-known philosopher and psychologist. Pavlov, a member of the Bulgarian academy of sciences, wrote a book in 1936 called *The Theory of Reflexion*. This is an original theory considering reflexion as a characteristic of each material body. "Reflexion" appears to be a fundamental psychic manifestation, similar, but not identical, to "sensation". In addition, reflexion is a dynamic concept, a kind of movement resulting in the mutual influence between the various material objects (or human bodies) but also, reflexion is a kind of interaction between human bodies and inanimate material objects. Above all, reflexion is an internal correspondency and resonance between the environment, on one side, and human beings, on the other. Across the study of reflexion, Thodor Pavlov defines human consciousness as a superior structure of reflexion; reflexion of the material objective world into the psychic subjective world of the individual. In such a way, Pavlov and Lozanov consider that each learning process is, at the same time, an objective and a subjective process: images, pictures, representations, values, ideas and thoughts are proper-

ties of the individual mental world but they are reflexions, correspondences to the external material environment. That is why it participates naturally in every learning process.

Referring again to Lozanov's definition of suggestion according to which "suggestion is a form of reflexion", it should be understood in its complex nature: dynamic, mental, cognitive or emotional-objective, in its content, but also subjective, regarding the effects resulting from the perceptual individual process.

2. The second important point of this same definition is the "mental disposition" (or "mental set up").

What is "mental disposition" in Lozanov's theory?

The concept is close to the experimental analysis and research done by the Russian scholar Dimitri Uznadze (1886-1950), founder of the Faculty of Psychology in Tbilisi, Georgia. Following is the explanation Uznadze gave for the mental disposition, which is quite similar to the one adopted by Lozanov. According to Uznadze, man lives in a particular environment which provides him with the opportunity to satisfy his needs. The human organism reacts to different stimuli, if they correspond to a particular internal need. But before displaying a physical reaction, our organism creates a kind of special mental disposition which is, briefly, a natural preparation, a psychic and unconscious set up before reaction. If the external stimulus is not strong enough to provoke reaction, the individual still creates this psychic disposition, even if he does not apparently react. All the stimuli remain in the brain, under the form of a mental set up, in the individual's unconscious world.

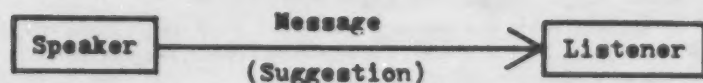
Being a psychic reflexion, suggestion - and its effects - are related to the mental set up, says Lozanov. In addition, considering the fact that needs change with the individual, the mental disposition of everyone depends on the social and cultural context given by the environment but also on individual interests and general orientation. Included are many suggestive and emotional aspects, whereby mental set up is never completely rational nor definite. It could, however, be modified gradually with other suggestive influences.

Suggestion participates in every communicational act. Where there are human beings, there are always suggestions in their relationships.

But what is the role of suggestion in the process of communication?

The following diagram indicates that suggestion is a kind of message (verbal or non-verbal) and, as a message, it exists in every communicational process.

Fig. 2



However, transmission of messages is not necessarily communication. Communication could be established only when the curiosity, the interest and the emotional participation of the listener are involved. We must clearly have in mind that the quality of the linguist's formulation of the message, his content, the conviction of the speaker, his charisma, as well as all his personality, helps in the acceptance or refusal of the message. For an adequate communication, we must also consider the listener, his positive expectation, his confidence in the speaker, his interests and his ethical values.

Interests include sympathy, mutual respect, mutual valorization, ethics, personal or social values, etc.

We could say, therefore, that the optimum form of communication should be presented as follows:

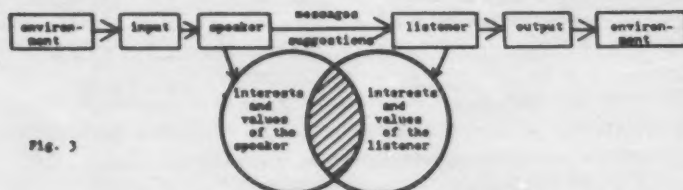


Fig. 3

During the process of communication, the most important is to establish confidence and mutual respect, otherwise suggestions could not be realized nor accepted. This is the reason for which Lozanov says: "Suggestions cannot pass if they are incompatible with the individual's ethics, culture, psychic characteristics and expectations. The experimenter will not be able to pass the antisuggestive barriers if he does not give enough consideration to their specific subjective structures." (Lozanov, 1971) Consequently, failures should be forecast.

For better results, suggestopedia tries to improve the perceptual process. The speaker's ways of expression are various and numerous. Physical aspects, voice, gestures, looks, mimics, rhythm and style are all important. The general positive atmosphere of the place (room or classroom, doctor's office or living room) are also important. We have to consider as well the listener's feelings, expectations, emotions and mental set up.

Dr. Lozanov mentioned that even if two psychotherapists use strictly the same method, the difference in the result could sometimes be considerable and leads one to conclude that the personality of the therapist is closely related to the method. Each doctor (and each teacher) adds his personal qualities, culture, creativity, authority, intuition, imagination, patience, leadership and temper.

He must have, says Lozanov, "an artistic personality, sensitivity, creativity and a certain solemnity while he applies the procedures." (Lozanov, 1975)

What will be, in this global context, the suggestive action, during

the teaching process?

First of all, suggestion has to remove and eliminate negative thoughts and feelings based on the old fashioned social presumption according to which man must admit his modest capacities. For many years, and even for centuries, we have all been suffering from negative brainwashing so that confidence in ourselves has been seriously reduced. Here are, for example, some of the negative suggestions inherited from the past:

1. Every human being has modest intellectual potential.
2. While growing old we lose considerably the little potential we have.
3. Learning is a long difficult process requiring a lot of effort and concentration.
4. Mathematics and foreign languages are particularly difficult to study.
5. One is able to learn a new text only after several re-readings.

All this negative conditioning definitely has to be removed and then suggestion, says Lozanov, will play its positive role by acting as a catalyst of internal mental energy.

In the class situation, it will facilitate the relation between the teacher and students. It will awake psychic potential (or "reserves") by stimulating memorization and contributing to give the student confidence and satisfaction in himself. Suggestion enters as a multi-dimensional component of the environment and helps to create a general positive atmosphere in the classroom.

Teachers using Lozanov's theory and method have to be aware that during the suggestive action (influence) complex relations could arise because of the complexity of the human mind, due to psychic individual set up, ethics, values and different social or cultural context. A knowledge of social psychology will be undoubtedly helpful. Otherwise, difficulties may be foreseen, especially in the big countries with a multinational population such as the United States, Canada, India, the Soviet Union, etc.

There are, of course, considerable differences between an American from Texas and an American from Boston. There are similar differences between a Canadian from Toronto and a Canadian from Winnipeg, as well as between a French Canadian from Montreal and another French Canadian from Quebec. There are also tremendous differences between an Italian from Northern Italy and an Italian from Southern Italy as well as between a Bulgarian from the North and a Bulgarian from the South of the country.

For this reason, teachers and scholars from the Institute of Suggestology have chosen, when they have elaborated the textbooks for the foreign language teaching, positive suggestions and emotions with a universal impact. The dialogues are based on the theory but they are emotionally interesting and highly motivating. The universal impact gives this particular motivation that enables the students to speak in the

new language from the very first day. Here are some examples.

1. The first dialogue deals with self consciousness, identity and self esteem.

2. The second dialogue underlines positive feelings related to the attachment to our home.

3. The third dialogue explains the positive aspects of Lozanov's method itself.

4. The fourth dialogue insists on the attachment to the family.

5. The sixth dialogue deals with the attachment to the city we live in.

6. The tenth dialogue praises the beauty of the native country and our love for it.

Similar examples could be given for the second level of courses as well.

In conclusion, I should say that the adaptations of Lozanov's modern language teaching method must be based on positive universal values, in spite of the different cultural contexts. I sincerely hope these different versions may be successful and efficient.

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Language in New Dimensions

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Abstract

The writer described the history and orientation of his commercial language training school. After his principles and goals the author gave a comprehensive outline of suggestopedic classroom procedures complete with many examples.

We call our school in San Francisco Language in New Dimensions, or LIND, for short, because we feel it is an extremely appropriate title. Thanks, of course, go mainly to Dr. Lozanov's opening up of new dimensions in learning. While I was still teaching at the University of Texas in Austin I read *Psychic Discoveries Behind the Iron Curtain* and got very excited about suggestopedia, but it took me five years to track down someone who had been trained in the method. That someone was Juanita Netoff-Usatch, who was one of five who took the training in Bulgaria in 1975. After being trained by her, I decided to start my own school in San Francisco, using Dr. Lozanov's method as a base, but adding many kinds of new exercises and techniques which I had observed and collected over the past few years. Juanita, fortunately, lives in nearby Santa Cruz, and became a co-founder of LIND, along with Gus Ozag and myself. We taught our first class in French in October and November of 1976, and since then we have added Spanish. We plan on offering German and Beginning English for Foreigners in the beginning of 1979, and soon thereafter Intermediate Spanish and Intermediate French. We have written all our own dialogues, but more of that later.

Our classrooms have been in comfortable, large living-rooms of apartments in San Francisco. The chairs are arranged, as in Bulgaria, in a horseshoe shape, with wall-to-wall carpeting, many plants, soft, earth colors, fresh flowers, and a beautiful view of the local hills. There is no blackboard in our classrooms because we felt it might be too strong a reminder of past classroom situations and we wanted to make this as new and stimulating environment as possible. In addition, this emphasizes speaking and hearing, and helps break a teacher's habit of running to the blackboard all the time to write out a word. When we do need to write something for the students to see, we use large sheets of paper and pin them up on the wall. We also have posters from French - or Spanish - speaking countries on the walls. These are changed every third or fourth day. Already in the first week we ask the students to work in pairs and put up new posters after we give them the French or Spanish equivalents for "higher on the left", "lower on the right". The students thus have the feeling of participating in the creation of the classroom atmosphere.

Over the past two years we have developed lists of LIND's goals

and principles. Let me talk about the principles first. First, learning is a pleasure. If the students aren't enjoying themselves, we are doing something wrong.

Second is the principle of the dual-plane. The students' attention will be on the stories, songs, skits and exercises, so that they will not be aware of the learning process. We are developing seamless connections between all the activities of the class. There is also a metaphorization of the exercises, a parallel-story motivation and deeper characterization of the skits. The songs learned have a direct connection to whatever exercise preceded them. The games and skits will be extensions of the stories or dialogues. Even the physical exercises we do, many from the Arica book on psychocalisthenics, have a motivation behind them. It's not just "Let's stand up and do an exercise." The word "exercise", incidentally, is one of the words which is a no-no in our class; others are - important, wrong, no, difficult, try (try implies effort and perhaps failure), don't, bad, etc. The whole course is acting out a story. It just happens to be done in French or Spanish.

Third, we want to develop the hidden capacities of the students. They will be motivated to act, sing, draw, pantomime out words, sentences, situations or plots, and create solutions to problems. They discover hitherto untapped capacities and talents. That's the holistic approach.

Fourth, the global approach, is actually in two parts. First, concerning the student himself - learning is not effective unless the global personality is engaged. We want to educate and develop not only the brain, but the emotions, intuition, instincts and the ability to be spontaneous. Second is the subject matter itself. In teaching subjects other than languages, the approach must include all related knowledge, e.g., chemistry - one must bring in biology, ecology, psychochemistry, etc.

Fifth is the principle of perfection. This is an Eastern approach to knowledge. The perfection of being able to learn is already inside the student. Our job is to clear away the blocks and barriers so that the student can experience what is already there. We train our teachers to see that in the students and to help them get in touch with it. In addition, instead of giving the students oversimplified conversation in the first dialogue, we expose them the very first day to the completeness, balance and integrity of the language so that he can experience at least a portion of the perfection of the language. The conversation, thus, is quite realistic. Working with music the first day helps very much in relaxing the student. In our first dialogue, which is given on the first day, we have many interesting characters in a plane on the way to Paris in the French story, and to Ecuador in the Spanish story. The first dialogue is concerned with identity - Who am I, who are you, who is she, who are they. We introduce most all the words for relatives and about twenty professions. We expose them, as Lozanov did last year here, to the future and present perfect tenses right away, in addition to the main verbs in the present tense. The future and present perfect are repeated in the

following dialogues until we introduce them formally in the fourth and ninth dialogues respectively. By then they will have been exposed to it enough so that reproducing it in conversation will not be as difficult.

Our goals - First, to give the student a deeper self-understanding, not only as a physical being, but as a spiritual being as well. Through the games and exercises and the provocative statements by the characters in the dialogues, the student will be stimulated to answer questions about himself and his own life. He will get to know himself and others better.

Second - full rest. This is reiterated often by Dr. Lozanov. Many students tell us at the end of the course that they have never learned to relax before. We do many of Jacobsen's progressive relaxation exercises, the psychocalisthenics, and relaxation through music.

Third - learning how to learn. The student will change his attitude about himself as a learner of any subject because he has experienced pleasurable and more efficient learning techniques. Feedback from students we have encountered after the course confirms this to be true. There is a definite transfer to other learning situations.

Fourth - better communication. We emphasize non-verbal as well as verbal communication. Juanita brought her vast knowledge on non-verbal communication techniques into the classroom and designed many exercises to make the students aware of how this can aid in their communication. We tell them they don't have to wait to have a large vocabulary to be able to relate to others in the class.

Fifth - the basic acquisition of a new language. We don't use the word fluent because definitions of it vary immensely from basic pidgin French or Spanish to flawless usage of the complete grammar. We tell students that at the end of the course they will have a recognition vocabulary, a reading knowledge, of about 2000 words and a speaking knowledge of from 1200 to 1500 words. The few times we have tested students at the end of the course confirm this. Classes, incidentally, are, as in Bulgaria, three and one half hours long with a twenty minute break. Morning classes meet five times a week, evening classes three or four times a week. There is a total of 95 contact hours, therefore, in the 28-day course. We are getting hyper-results, much better than anything I have ever experienced before in my many years of teaching with most all the other language techniques.

Sixth - the student will discover something special about himself. It will be different for every individual. We don't ask them what that is, but many volunteer the information to us during the final days of class. We have found that students either confront a block that they have in a new way, or they get a new perspective on themselves as learners. Or they may see a side of their personality they hadn't experienced before. Let me give you two examples. One lady, who teaches English as a second language in a local college in San Francisco, told us during the final day party - "I got in touch with the fact that I play Miss Dumb all the time and I saw that I was getting a lot of mileage out of that - it was fabulous - everybody would help me, everyone felt sorry for me. In this course,

however, I noticed that people were very supportive of me in a different way and I saw that I didn't need to play that role anymore." Now it wasn't a great "ah-ha" experience for her. She didn't get over it completely, but she did get to look at it very closely in a way she had never done before. Another student, also an English teacher, discovered the clown in himself. When he drove over the Bay Bridge everynight to the Spanish class he would say to himself "Okay, Dennis, don't act up tonight, don't be so silly, don't be so outrageous." But a half hour after the class had started he would be the most outrageous and involved person in the class again. On the final day he told me - "I don't know what to do about this side of myself I've discovered. It surprises me." I told him "Well, it's okay, it's fun. And don't you see that you learned more than most of the students in the class by throwing yourself into the games and skits as uninhibitedly as you did?" These are things students have to confront. And this is, of course, not unique with us in San Francisco. Anybody who teaches suggestopedic classes has discovered the same phenomenon.

Now let me tell you about some of the changes in Lozanov's method which have been introduced in the last few years. We are very fortunate, of course, in having Ivan Barzakov working for us in San Francisco training teachers, monitoring classes, and helping our teachers to improve their techniques. He left Bulgaria the end of 1976 so this is the sequence we are now using. And we see from Dr. Lozanov's book - we just got a copy last week - that these techniques and sequences are pretty much the same today.

What are the changes? First of all, as you have heard before, the three-tone intonations have been dropped. There is no longer the normal, soft, loud, declamatory sequence of reading the dialogues. Dr. Lozanov said it became monotonous, predictable, and it didn't fit the content of the texts. He is tending now towards a more natural reading, but still following the volume and tempo of the music. Ivan will demonstrate this for you later today.

The decoding has also been changed. Students are now given the text right away, as compared to the 1975 method which Juanita learned, in which the students merely watched the teacher act out the new dialogue without having the texts in front of them. Now the teacher reads through a short section, leaving a pause for the students to check the English translation on the right side of the page. The teacher still uses a lot of body language and action to give additional emphasis to the story. Then comes what is called the central decoding. The teacher returns to the beginning of the passage just read and selects some of the new words to talk about in more detail. He will either give the etymology of the word, i.e. the French word *dos* meaning *back* is related to our English word *dossier*, which is our background and that the expression *dos-si-dos* in square dancing refers to partners passing each other back to back. These are mnemonic devices to help the student have easier recall of the word when needed in subsequent conversations. Or the

teacher can relate a story from his own experience about a particular word, or tell a joke involving a new expression. Many of these techniques are left to the inspiration and imagination of the teacher. This is, of course, desirable. The teacher has the freedom to bring into the classroom his own experiences. He must also be able to improvise and always be aware of how the students are reacting, and if he feels they have gotten the new word and feel on top of it, then he can move on. Now he cannot explain every new word - the cognates don't need this reinforcement - and there isn't time, since most dialogues contain on the average 175 new words. There are nine dialogues in our stories, by the way, and we do give additional vocabulary in the form of lists too - food, animals, household objects, etc., usually illustrated by drawings to help the association with the object itself. The third step in the decoding is a chorus reading of the same passage. The chorus reading must not be without a motivation, otherwise it can become boring, just repeating after the teacher. Some of the motivations we have come up with are as follows - You are all auditioning for the job as a radio announcer in Paris. Diction is being watched carefully so as you read after the job interviewer (teacher), be sure you reproduce his sounds as accurately as possible. You need the job, your payments on the car are due and you've always wanted to be a radio announcer anyway. For another chorus reading we'll say that the students are reading to the hard-of-hearing at an institute for the elderly, so they have to speak with loud and clear pronunciation. Or the opposite - people upstairs are sleeping and you must whisper the chorus reading. Or we can pair the students off and have them chorus read only one of the two roles in that particular scene. And we encourage them to use as much body language and facial expressions as possible.

The two concert sessions follow the decoding. In between the decoding and the concerts, however, we ask the students to stand up for some stretching or physical exercises to give them some energy. Dr. Lozanov used to have one active concert in which the students follow the text as the teacher reads to rather romantic music - Beethoven, Tchaikowsky, Chopin, for example, followed by what he called the pseudo-passive concert during which the students put the text aside, close their eyes, and listen half to the music (this time Baroque or pre-classical) and half to the text. We understand Dr. Lozanov gives the students the option of either following the text again or closing their eyes and listening. After the second concert, students are asked to remain silent for at least ten minutes as they leave the classroom. This is to enable the music and text to resonate in their heads. And we encourage the students to enjoy the pleasant mood this experience has put them in. Every other day ends thus with these two concerts. The days in between are used to activate the new vocabulary with skits and games. Activation of the new material should take place, Dr. Lozanov tells us, within 24 hours of the two concerts for best results. After every third dialogue we have a full day of review.

Let me explain the classic circle Juanita drew for us when she came back from Bulgaria. It clarifies the function of the music. The circumference of the circle represents our consciousness, in the center is our unconscious or subconscious. On the conscious level we have all kinds of blocks, learning barriers, past experiences, anti-suggestive barriers and also some survival techniques which are quite valuable to us. We don't admit everything into our unconscious. Some psychologists say we do, but that we can't retrieve it because it is painful. Some also say that forgetting is not natural; it is an acquired habit. Nevertheless, does anyone here hate Mozart or Vivaldi? Most everyone is able to relax and enjoy the music, especially with a proper introduction. So the music rides past these barriers into the center of the circle and so does the text as read by the teacher. The text thus seems to be reaching a different level of awareness and absorption. We are constantly being told by students that they dream in French or Spanish already in the first week of classes. The activation exercises the following day bring the new vocabulary from the center of the circle, the unconscious or semi-conscious, to the conscious level. In other words, the vocabulary is now not only recognized, but the students can also use it themselves in sentences.

Now I want to talk about what we have added to Dr. Lozanov's basic method. When he was here last year I explained to him over dinner what our additions were and he was intrigued by the techniques Juanita, Gus and I had incorporated into suggestopedia. When you came into the room awhile ago I was playing the Spectrum Suite by a California composer named Steve Halpern, who is founder of the Spectrum Research Institute, P.O. Box 720, Palo Alto, California, 94302, in case you want to send away for his records or cassettes. John Edwards also used some of his music this morning. The music is usually electric piano; it has no discernible beat so your body doesn't want to keep time with the music and, as a result, you just relax and let the sounds permeate your body. This we use to relax students, especially during the first week, because, as Dr. Lozanov has discovered, relaxation is the key to absorbing vast amounts of material with less effort or practically no effort at all. If tension is out of the way, the student is open and receptive. And, in addition, we use other relaxation exercises: verbal ones, as I have already mentioned.

Visualization is also an important addition to the learning process. Owen Caskey told you about how he uses it for remedial reading in his classes. We find it also essential during the decoding. We will occasionally ask students to close their eyes and visualize the new word in the context of the story. For example - Pascal achete un jeton - Pascal is buying a telephone token. The teacher will repeat the sentence two or three times as the students see the action taking place. Then the teacher will invite the students to create their own private visualization of someone buying something as he repeats the verb alone - acheter - acheter - acheter. Dr. Earl Stevick has confirmed that if a teacher uses these two kinds of visualization exercises, one applying to the text, the

other a personal one associated with the new vocabulary, it will send the information into the long-term memory bank much more readily than if the student is given only one or none at all. Now, as Owen pointed out, some people have trouble visualizing. It may be because they weren't read to as children. But we have found that this can be learned in a day or two, so we spend a few minutes each day, especially during the first week, in giving the students guided fantasies and other opportunities to develop their visualization capacities.

Before the class begins we ask the prospective students to come into the classroom for an interview with the teacher. It's important for the student to see the classroom atmosphere and to meet the teacher. After explaining the method to them and what will be expected of them in class, we give them a French or Spanish test to be sure they are on a beginning level. We want a homogeneous group. We also give them a choice of a French or Spanish name and profession. Dr. Lozanov assigns the students in Bulgaria first and last names but we have found that it is better to give the student the opportunity to choose a name he or she likes rather than take the chance of eliciting a negative response to a name the student may not like. We have a list of about thirty French names, for example. The teacher reads them aloud so that the student can hear the correct pronunciation. After the student has chosen five names he or she likes, we move on to the professions. Again the student has a choice of five professions he would like to act out for the duration of the course - a choice of five out of about forty professions - a cheese-maker, a baker, a lawyer, an assistant to Jean-Jacques Cousteau, a film-director, etc. If the student is a lawyer, for example, we discourage him from choosing the same profession for the class because it would defeat the purpose of the new assumed French identity. It will not enable him to make a quantum leap in his learning capacities because he may bring along too many acquired negative learning habits. This is a fantasy, an invitation to explore a new type of activity for five weeks. Under the guise of a new name and a new profession the student is encouraged to experience new learning capacities.

During the interview we also ask the student a few questions about his present psychological frame of mind, for example, are they under any kind of medication or are they in the throes of a breakup of a love affair or do they have worrisome financial problems? If so, we ask them to wait and take a later class because they won't really be able to be there one hundred percent and absorb the material, relax and enjoy the process. We inform the student that he will be assigned his new name and profession the first day of class and that he will know his classmates only by their new names until the very last day of class when their true American names and professions are revealed. The first names, as you may know, are chosen carefully so that all the difficult sounds in the new language are represented. The students will call each other by these names many times during the course and learn the pronunciation then without being aware of the fact that they are mastering the more tricky phenomena.

What about the first day? We begin, as does Dr. Lozanov, with a short introduction by the director of the school welcoming the students and congratulating them on deciding to participate in this learning adventure. He gives many positive suggestions - that the learning experience will be fun, that being playful is part of the key to acquiring knowledge and that there will be no need to analyze or compare; just enjoy the experience. It is very important for the teacher to show that he is having fun teaching with this method. The teacher must be a model of how he wants the students to react. He must be playful, sometimes even outrageous, yet at the same time relaxed and in control of the situation. In pantomiming out new words the first day the teacher demonstrates that this is a safe place to get over any shyness or inhibitions. It breaks the ice.

After the introduction the director says "And here is your guide for the next five weeks." The teacher enters, greets the students with "Bonjour" or "Buenos Dias", then proceeds to tell the students why he loves the language he is teaching. The French teacher talks about the smoothness, silkiness and beauty of the language, for example. Students are then asked to close their eyes and just listen to a recording of a Frenchman reading a poem. We tell them not to pay any attention to the possible meaning of a word - just listen to the beauty of the sound, the great variety of expression which is possible. Why don't we experience that ourselves right now? Get comfortable in your chairs, with both feet on the floor, close your eyes, take a few slow deep inhalations and with every exhalation feel your body relaxing more and more. If a lot of thoughts are running through your head, unfinished business, just tell those thoughts that you will handle them later. Put them on hold for the time being and make an appointment to take care of them at a later time. This way you can be here in the present moment and enjoy the experience all the more. (Recording of a French poem is played.) Now keep your eyes closed for a few more minutes. "I have just come from a miraculous country in which there are many delights for the senses. I'd like to invite you to experience this country with me. You're relaxed in your chairs. You're taking a walk through the French countryside. It is late summer. Birds are everywhere. (Recording of countryside nature sounds faded in.) It's morning. Ah, the clean fresh air is delicious. You take several deep breaths and fill your lungs with its sweetness. There are vineyards by the side of the path you are walking on. The vines are heavy with dark blue grapes. They are bursting with sweetness. You can almost smell them. Further on the path now you see some farmers in the field on the left. They are throwing hay up into the air with their long wooden pitchforks. You wave at them. Bonjour. And they wave back. On the other side of the path you see a herd of cows slowly munching the green grass. Their milk will be made into rich, smooth, creamy cheese ... your favorite kind. What's that in the distance on the right? Oh, it's a farmhouse. There's smoke coming from the chimney high on the roof. The farmer's wife is probably baking fresh bread. A butterfly passes

near you - un papillon. It is close enough for you to see its large blue and gold wings. Now you walk over a small wooden bridge and you stop to look down into the clear water rushing by. Ah, it's a delightful sound. There's a slight breeze coming up now. You can see the leaves in the willow tree slowly waving back and forth. You continue along the path and come upon a small village. It seems the village is still asleep. No, there is a man on a bicycle. He has some fresh bread. The bakery must be open already. There are lots of flowers in the window boxes. Over there is a man sitting on a doorstep. Ah, he has a guitar. He's singing. (Man singing French song fades in.) It's a local song. He's probably going to work later. The sounds of French are a treat for the ear. Suddenly the scene starts fading in front of your very eyes. A soft wind comes up, a friendly and warm wind. You feel its warmth on your face, on your body. It picks you up and carries you far, far over the rooftops. You are delightfully weightless. It carries you over the treetops, over the land, over the oceans. You're soaring higher and higher up into the air. You're moving out into space. It's warm and velvety. The earth is receding beneath you...you are floating further up into the sky. There are a myriad of sparkling stars all around you. The Milky Way, a vague hoop of light spans the sky. You are moving out into the eternal night where sun and stars are together. Behind you is the earth's moon. A transformation is going on within you. A part of you which has always been there is now coming to life. You look at the stars around you. They remind you of the bright lights of the Champs-Élysée. You circle the earth still several hundred miles above its surface. Your orbit is bringing you closer to the planet. The stardust is gradually clearing away. There's a dancing form, a beautiful face. Who is it? It's coming closer. Ah, now I can see . . . it's you! You with your French identity. You have a new life, a French life, a new experience, a French experience. There is excitement, a playfulness, an eagerness to explore new dimensions of yourself. You are now very close to the earth. You float slowly down, down, and you hear this familiar song (recording of *La Vie en Rose* fades in.) It welcomes you home. You now find yourself in a large room where there are many other people. And where are you? You are in the Geneva airport (airport announcements fade in), ready to depart with your group and guide on an exciting, inspiring trip. When you are ready, open your eyes and look at your fellow passengers. Is that our flight? No, not yet. We are all leaving on a trip to Paris. Wait a minute, I have your passports here. I'll hand them out to you, one by one, because I'm your tour guide and we want to get to know each other."

At this point the teacher/guide hands out the passports and thus gives the students their new French identity. This is done one by one so that there is an element of suspense. The teacher hands one student his passport, says his name slowly and clearly to the others and then asks the student to stand up, say "Enchante(e)" and then sit down again. To enable the others to remember the new name better the teacher repeats it to rhythmic clapping, getting the others to join in. After all the

students have been given their names, the guide then tells them their professions, giving each one a prop which has to do with that profession. A doctor would be given a stethoscope, for example. It helps the others to remember each profession and establishes the new identity better in their minds. Now they are all in the airport waiting for their flight to be announced, so here's a metaphor for the whole course. They are all going on a trip together. The background recording of plane flight announcements in French is kept playing for the remainder of the day. It turns out that the flight has been delayed, but in the meantime, while waiting, the teacher entertains the students with exercises we have devised to make them aware of body language, non-verbal communication, some magical drumming chants and even a French song. (The same French song turns up later in the day as part of the first dialogue.) We have one exercise which we call *il* and *elle* (he and she). It's not only to get the students to hear the difference in pronunciation which is very close in French and Spanish, but it's also entertaining. One student is blindfolded in front of the group. The students are asked to change seats because the one who is "it" may remember the seating sequence. Then the blindfolded student goes from one chair to another and is allowed to feel only the hand of each one up to the wrist and must say whether it's an *il* or *elle*. This helps in learning the pronouns. Sometimes the student is wrong and there is much laughter. Another exercise is called *gibberish*. The teacher models first with an assistant in different situations. First, greeting and small talk in gibberish, then an argument, finally reconciliation and a farewell. Students are then invited to stand up, pair off and do the same. We videotape this exercise, then play it back for the students with the sound turned off. They are always amazed at how much body language they are using in the different situations. The teacher then talks a bit about what percentage of our communication involves body language (approximately 70-80 percent!), citing studies by Ray Birdwhistle. The gibberish, however, also serves other functions as well. It's another ice-breaker. The students are just getting to know each other and this speeds up the process greatly. It also gets them ready to use muscles and sounds from their throats and mouths - to loosen up their speech and get ready to speak a foreign language. It's getting out of English sounds. We, of course, don't give the reasons for our exercises. We just have them do it as a game and entertainment. They don't always have to know our motivations. They get the results anyway.

When it is time for the break the teacher informs the students that Swissair has given them all *chits* which are good for a cup of coffee or tea and some cookies in the canteen. This *chit* is in French or Spanish, of course. And while they are on the break the teacher plays some French or Spanish music on the juke box (the classroom hifi set) in the canteen. So the situation is continued throughout the whole day.

The *drumming* exercise is introduced as a series of African drum beats which the teacher just happens to have a recording of. This is actually music by the American composer Steve Reich. It is a series of

simple drum beats, repeated six or eight times, then varied subtly by adding another beat, or another drum. The change is very subtle and we ask the students to close their eyes and become aware of the repetitions, then sometimes sudden dramatic changes. This opens up their ears. After about two minutes the teacher fades out the music and asks the students to imagine a clear channel from their ears to their throats and then has them repeat some basic French sounds. For example - bee - bah - boo - bu - etc. We repeat variations on this type of sound reproduction throughout the first week and find that the students' ears are sharpened to the slight differences in sounds and can reproduce them accurately. This is especially important in French. Music, incidentally, whether for exercises or the two concerts should always be faded in and out slowly. There should be no acoustic shocks. And the hifi equipment, according to Dr. Lozanov, should not be visible. It is hidden in a console next to the teacher's chair, but the teacher has easy access to the volume controls. Music should appear magically and gradually.

After the first day break the teacher introduces the first dialogue, which is eleven pages long and contains about 225 lexical units. The day ends, of course, with the second concert.

The second day is taken up mostly with activation exercises of the new vocabulary. We give the students, in addition, a sheet of useful expressions in French or Spanish - How do you say — in —? Where is the sugar? ashtray? No kidding! etc., expressions which they can then use with each other during the daily breaks. About fifteen minutes before the end of the second day we ask students to pair off. We give each a sheet of white butcher paper, six feet by two feet. One student lays down on the paper and his partner traces his outline with crayons. After all are done, they are invited to tack them up on the back wall and write their new name, profession and city of origin on the top. To this sheet we add many items during the course. On the third day, for example, we give students scissors, glue and many French or Spanish illustrated magazines. We tell them to find pictures which have to do with their new identity - either their profession, a house in which they might live, or whatever they wish to paste onto the butcher paper to make a collage of their new selves. It is an objectification, then, of their new being. Later on we have them draw a family tree of imaginary relatives, labelling each one (mon pere, ma mere, etc.), paste that on and finally, when they learn the names of rooms in a house in the fourth dialogue, we have them draw a floor plan of their house in Paris or wherever they are from and add that to the collage. When they learn the words for the colors, we ask them to draw their own auras on the paper too.

After they have learned the numbers up to seventy-five we can play Bingo, sitting on the floor. (Students remove their shoes in the hallway, by the way. This encourages greater informality.) Bingo, however, only goes up to seventy-five so we have invented an extension called Lindo which goes up to the number two thousand. Prizes are given for those who win. Already on the third day students know enough professions

(about 60) and nationalities that they can play Twenty Questions.

Now a word about our dialogues. Juanita wrote the Spanish ones, and I wrote the French. We have included characters who are three-dimensional, provocative, and examples of the kinds of attitudes we would like the students to have, prototypes of higher consciousness, if you will. The French, for example, is on the left half of the page with the English translation on the right half. Over the English translation we have stapled a blank sheet of paper of the same color as the basic sheet. We use different, soft, relaxing pastel colors for each dialogue, by the way. So the student can lift the stapled sheet for the beginning part of the decoding to check the translation, but he can then later let it cover the English part when he feels he no longer needs to check the translation. On the opposite page, which is the back of the previous dialogue page, we have listed the infinitives of a new verb, for example, or a brief explanation of an idiom, or a short grammatical explanation, or sometimes the conjugation of a verb. But these additions must not overwhelm the dialogue itself, they must be kept sparse, yet available for the students to glance at at home to refresh their memories or help them get a more thorough knowledge of a word or verb. In addition we do hand out grammar sheets occasionally, especially when a new verb tense is encountered.

In writing the dialogues we were influenced by *The Magical Child* by Joseph Chilton Pierce, the "Geller children" in London, and the Leboyer Non-traumatic Birth Method. The first French dialogue takes place in a plane. One of the main characters is a young nine-and-a-half year old boy who is a Geller child. A Geller child is one of those children tested at Blackstone College of the University of London by the Nobel prize-winner Brian Josephson. Uri Geller, the Israeli psychic, who is famous for his ability to bend spoons and see what is inside closed containers, had been on a BBC television program and had invited the public to try bending spoons at home. To make a long story short, most of those who wrote in saying they had done it turned out to be children between the ages of six and ten. They were subsequently tested and their paranormal abilities were confirmed. At the age of ten, children tend to lose this ability, Josephson concluded, because they start being trained in school in logical, rational, critical thinking and they lose their belief system in the possibility of magic. It's an over-emphasis on left-hemisphere activity. The boy in the plane calls himself Marco Polo because he feels he is an explorer, but we find out later that that is not his real name. He is remarkable, yet not precocious. I made sure to make him also very human. He is embarrassed by praise, but has a great warmth too. He sings a French lullaby to a crying child to soothe him. He is also the spokesman for several of what Lozanov calls "key sentences", sentences which give a positive suggestopedic atmosphere to the whole first day. For example, Marco says - "It's easy to relax", "Learning languages is really easy, you know", "Human possibilities are unlimited" (he is reading a book by Antoine de Saint-Exupery), "Everything is possible if

you believe it." Marco meets the main character of the dialogues, Pascal Montellier, who is a Swiss psychologist on the way to Paris to investigate the follow-up studies on children who were born with the Leboyer Non-traumatic Birth Method. The oldest are now nine years old. Information I got from studies in Paris show these children to be very well-adjusted, with a great sense of humor, many appear to be ambidextrous, and they learn rapidly. The point of all this is that we want the students in our classes to realize the potentials of learning and behaving in a New Age manner. We want them to become child-like, as Lozanov says, so that they can utilize their whole brain functions again, which most adults unfortunately have lost due to our imbalanced educational emphasis on left-hemisphere activities.

Juanita's first Spanish dialogue also takes place in a plane and has as a main character another magical child. The heroine, Gabriella, is on her way to Vilcabamba, Ecuador to find out why, in the Valley of Old People, the inhabitants live to over 100 years old. We are fortunate in having a friend, Leonard Pearson of Sonoma State College, who was down there to investigate the reason for this unusual longevity. It seems it is not a question of diet, but of exercise and continued work. No one is retired at the age of 65. The older one gets, the more venerated he is, and he continues to work in the fields every day. Gabriella later goes to Spain to research the Basque language, which still mystifies linguists. This gives us an excuse to include South American vocabulary and accents as well as Castilian.

The reading supplements we hand out to the students before the introduction of a new dialogue contain the vocabulary just mastered and thus act as confidence-boosters. They are usually only one-page long. They are sometimes about cultural matters in the particular country, often they are letters from one of the characters in the dialogues (this way, students learn proper letter forms and correct salutations for different situations). Students receive about twelve reading supplements in the course.

Let me tell you now briefly a bit about our teacher-training. In addition to an experience of the method (one week of German), they get, of course, lectures on the theory and history of suggestopedia, and are made aware of how to come on to students in the classroom. That is, what to say, avoiding any negativity, of course, but also how to introduce exercises and give commands. The teacher, you will recall, has to be an authority figure, authority in all the good senses of the word, that is, to quote Dr. Lozanov "that quality of an individual which naturally inspires respect, trust and attentiveness without fear, suppression or social distance".

One exercise we practice with the teachers is simply how to say "Stand up" in such a way as to be inviting, not manipulative, yet authoritative. The student has to be made to feel that he wants to stand up because the teacher will introduce him to something which will benefit him; an exercise, or a skit, for example. If the teacher says "stand up" in

a coaxing way, or in an affected manner, the student may consciously or unconsciously be turned off and suspicious. If a teacher is constantly giving positive suggestions he has to be careful to make them sound genuine and not phoney. We also practice with teachers how to say "tres bien" so that the praise for something well-done is also genuine, short and sincere. The teacher must also watch his body language in front of the class. No student wants to learn from a teacher who always has hands in his pockets or is constantly sitting on the teacher's stool. The teacher must be a model of relaxed yet constant energy.

Before the concert sessions the teacher gives a brief description of the music or a few words about the composer to help the student focus his attention and also to inform him about the history of music. "Vivaldi was a red-haired priest in Venice and he composed this concerto for two mandolins for an orchestra of orphaned girls which he conducted. Each of the girls was trained to be a virtuoso on a particular instrument, so Vivaldi wound up composing over 300 concertos to give each one a chance to shine. Listen to the contrast in sound between the plucked strings of the mandolins and the bowed strings of the violins." At the end of the course we hand out a discography to the students because so many of them have developed such an interest in classical music that they want to buy the records. We have experimented briefly with national music, that is, for the French classes a piano concerto by a French composer, Francis Poulenc, or *Nights in a Garden of Spain* for piano and orchestra by Manuel de Falla for the Spanish concerts. We have even tried the lyrical parts of a Bartok piano concerto, but we have found that music composed after the second half of the nineteenth century is just too controversial. So we are now sticking to Lozanov's list of Romantic, Classical, Baroque and Pre-Classical composers.

When a teacher is giving a guided fantasy or guided visualization, as we often call them, he has to again model it for the students in the sense that he has to experience the fantasy too. Usually the teacher is sitting, relaxed on the stool (it is important for the teacher to be slightly higher than the students when seated - the voice carries better and it aids in the establishment of authority). Most of the teachers have either memorized the fantasy or just improvise them. This enables them to close their eyes too and get into the mood of the story. If it is read, the students will notice the difference in intonation and pacing and not be able to get into the fantasy as readily themselves. We use either music or environment records as a background. We distinguish three different types of guided visualizations - first, completely guided - the students are told what they are seeing in detail; second, a partially guided fantasy - we describe the setting for them, then invite them to see what they want to see; and third, the completely unguided fantasy - we may play some electronic music or some classical music so that the student can feel free to see whatever he wants to see. When doing a guided fantasy, be sure to leave enough time between sentences for the student to form a good image of what you just described. Otherwise they will feel rushed and

they won't have time to savour their images. At the end, let the students continue their fantasy for a minute or two, then invite them to return to the room whenever they feel ready. It is important to bring them back gradually. Ask them to look at the four corners of the room, or at their own hands, etc, to get them centered again and back in the present situation. We then often ask the students to describe in French or Spanish what they saw or experienced. If, for example, we are doing a guided fantasy of a walk along the beach (with sounds of crashing waves in the background) and you tell them they see a dog, ask them afterwards to describe the kind of dog they saw - the color, size, etc. It is also helpful to give directionality to what is being visualized; that is, tell them what is on the right, the left, in front of them, or behind them, if you are doing a rather complete guided fantasy. And, of course, any negativity should be avoided or even any word which might cause the student to become anxious.

When introducing a skit or game, it is effective to give the name of the game, for example, "This skit is called Name-Drops Keep Falling. You will work in pairs. One will know every famous person in the world so when your partner asks you "Connaissez-vous Jacqueline Kennedy?", you answer "Jackie, bien sur, je la connais tres bien." This is activating the verb *connaître*, to know, and also the placement of the object pronoun, but you don't tell them that. Just do the skit. They enjoy this one particularly. The naming of the exercise gives it a formality and framework and also helps them to remember the skit later and what they said.

I mentioned a parallel story before. We have devised a fairytale about three brothers who go out into the world to look for the secret of communication. About twice a week, we give them a new adventure in the story. The three brothers visit, for example, a country called Uniformia in which everyone, men and women, dress alike. So we do an exercise in conversation with that. And what do they learn - that by dressing alike people deny themselves one form of communication; that is, they can't express their personalities by the clothing they wear.

Applause is a great energy-booster in class, but it must be appropriate. When a student volunteers to pantomime out a verb or a sentence from the recently-finished dialogue for the other to guess, the teacher makes sure the student is given a big round of applause for his performance.

The chairs in our classrooms are color-coded. This enables us to give specific instructions for skits in pairs. "Brown chairs do this, black chairs do this." If a student knows he is going to miss a class (and we discourage them from missing a single one), we ask him to call the school in advance. The teacher then will remove that one chair for the day. It's a downer to see one chair empty for three-and-a-half hours. The others are constantly being reminded that one of the group is missing that day.

We are presently working on short, humorous, provocative conversations which will be recorded on cassettes for the students to keep after

the course is over. We don't want to hand them out too soon (we plan on giving them out about three-fourths of the way through the course), because we don't want them to rely on a mechanical device to learn. We must help them experience hyper-learning in the classroom first to convince them that can and will happen.

There are many other aspects and techniques I have not talked about today, but time is running out. This is only the beginning of suggestopedia. It will be refined and improved even more in the future in Bulgaria and in classrooms throughout the world. We in San Francisco are very excited about the method and we are convinced that there are even more new dimensions in learning to be discovered. Thank you.

Spice It Up: Try SALT!

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Abstract

After investigation of the suggestopedic and SALT methods of instruction, the author conducted a three-week experimental German class. Materials were self-prepared. Volunteers of varied backgrounds were sought. Details of the class are presented along with statistical information on students and test results. Student reactions are included. Suggestions for future research are given. Recommendations are made to the language profession, those interested in SALT, and all members of the teaching profession.

Like many persons, the article "Supernormal Powers of the Mind" in the book *Psychic Discoveries Behind the Iron Curtain* provoked my interest in what was reported to be a highly successful teaching method called suggestopedia, theorized and developed by Dr. Georgi Lozanov. After reading that article, my thought was, "Even if only half of what is claimed is true, this is exciting!"

There followed several years of both frustration and enticement, similar to what others have probably experienced. The frustration arose from the difficulty of finding out about this new method; I could not simply go to the library and consult the commonly used bibliographies of my discipline. It was also very difficult to find time to pursue the investigation because of very full-time teaching obligations. The enticement came from the information I did obtain which continued to stimulate my interest.

I learned one might arrange to go to Bulgaria for several months for teacher training; however, such an extended period of time would have been impossible for me to arrange. It was only after learning about the rather new Society for Suggestive-Accelerative Learning and Teaching and attending its convention in 1977 that I considered myself equipped to proceed. A sabbatical leave from Colorado State University provided me with the time for the research. In addition to gathering information about the teaching method, I considered it essential to acquaint myself with psychological theories of the mind and learning, as I did not want to venture unknowingly into such an area. The research resulted in a three-week experimental class taught with suggestive-accelerative learning and teaching methods and with self-designed and prepared materials. Both my department chairperson and dean were and are very supportive of and interested in my efforts. Unfortunately, the same cannot be said about all colleagues.

After my experimental effort, I have concluded that SALT offers us - the teaching profession in total, not just language teachers - the opportunity of accelerating student learning, of increasing the quantity and quality of learning, and leading to greater student satisfaction and self-

esteem. All goals common to advanced instruction would come closer to being actualized if more students learned more material more easily at lower levels of instruction. I cite an example within the discipline of language study. Advanced students commonly study literature, civilization, composition, and conversation. One of their greatest frustrations is the lack of vocabulary. Another is the lack of confidence in their own ability to comprehend material and to speak. SALT methodology provides an organized system to attack such problems.

The criterion for the success of this method as it has been practiced in language education is success in communication, which fits very well with the recent idea of "communicative competence," a term presently circulating among language teachers. The term is defined by one recognized authority in the field as follows: "Communicative competence ... refers to the ability to understand a message or get a message across in a real-life situation. In its fullest sense, communicative competence in a second language presupposes being bicultural, as both the speaker and the listener need to share certain knowledge of social rules and attitudes to avoid misunderstandings. Language, culture, and human behavior are inextricably interwoven in their influences on communication." Communicative competence and SALT complement each other, and SALT, in my opinion, can accelerate such competence. With planning and adaptation, SALT can also enhance a comprehensive program of language instruction, seeking to further all four language skills - listening, speaking, reading, and writing.

The above conclusions were reached after a three-week experimental class offered during the interim session of Colorado State University in January of 1978. Materials for the class were specially prepared with a high vocabulary content and a low grammatical expectation. No available text offered a sufficiently compacted vocabulary, and there would have been far too many grammar exercises that one would have had to ignore in a commercial text. In my opinion, that would have been a disturbing factor in an effort of experimental nature. Word frequency lists were consulted in the preparation of materials, and there was a smattering of vocabulary from many different topical areas as well as cultural information.

Each of the seven units began with a lengthy dialogue with German and English side by side, and then a vocabulary list organized by parts of speech, alphabetized and grouped where feasible. Nouns were grouped by gender and verbs according to weak and strong or regular and irregular categories. After the vocabulary came a reading selection which had some connection with the dialogue events or concepts. Grammar explanations were next presented. Nearly all aspects covered in a regular first-year German class were included; adjectival endings and passive voice were eliminated. In the grammar explanations two principles were followed - simplification and condensation wherever possible. Unnecessary grammatical jargon was avoided. Grouping of persons in the explanation of the conjugation of verbs was changed from the usual paradigm of first, second, and third persons to one condensing

all forms as much as possible. No grammar exercises were included in the material. The final part of each unit was an auxiliary vocabulary of forty words, not appearing in the dialogue but connected with it. In total, approximately 1500 lexical items were presented, a similar amount to that of German first-year texts for college use.

The class met for fourteen days for two and one-half hours each day with a break in the middle of the session. Thus, the amount of time spent was the equivalent of six and one-half weeks in a class which meets daily for fifty minutes. Despite great effort and battles with bureaucracy, it was impossible to obtain a comfortable setting. A regular classroom, somewhat larger than usual, with movable chairs was used.

Volunteers were sought through the local newspapers, and all were informed about the nature of the class. Interest was extremely high, and there were many inquiries. Because I wished to approximate what is considered the ideal, only twelve persons were accepted; six men and six women. It was also considered desirable to have several different kinds of learners, from the old to the young, from the language professor to the shy housewife who had not been to school for over twenty years. It was a pre-condition that volunteers have had no German or that it had been so long ago that one could be assured they had forgotten it all except "Gesundheit." All were highly motivated. Two persons became ill with bad cases of the flu shortly after the class began, and could not continue. Ten persons completed the course. Statistics about the learners may be found in Table 1.

On the first day explanations about the class method were given, and identities were assigned on placecards put on the desks, which were arranged in a semicircle with alternating man/woman seating. These identities were practiced immediately. Grading procedures were also explained. Each student received a manilla folder and was requested to put on it some identifying symbol, such as their nickname, a drawing, or their social security number. Consequently, instead of having *Herr* or *Frau Schmidt* as usual, I had a box, a mouse, a Christmas tree, and "Shep", among others. All written materials were inserted into this folder for correction, not for letter or numerical grading. Students left these folders by the door every day and then picked them up the following day. Thus student anonymity was preserved, and teacher objectivity was encouraged.

On the first day, the relaxation techniques were explained and conducted also. I had these put on tape for two reasons - I did not want to make any mistakes in the directions, and I wanted to do these exercises along with the students to alleviate any discomfort they might experience through this rather unusual classroom procedure.

The forty words of the first auxiliary vocabulary were given in the concert stage during the first day. Students had this material in hand for approximately fifteen minutes, and then it was collected. The reason for this was not particularly pedagogical; it was rather because the photocopied materials were not yet finished.

Each day students were given a combination recollection/recall

test on the new vocabulary that had been introduced the previous day. The results of these tests are to be found in Table 2. There were also other written exercises of communicative nature; however, no exercises called for precise grammar facts.

For thirteen days the three-part structure of review of learned material, introduction of new material, and the concert stage were followed; but I experimented with certain aspects. The few minutes spent on relaxation techniques decreased. Students responded very well to these exercises and very obviously and visibly accepted the suggestion to be physically and mentally relaxed. By the end of the class they no longer needed my help to achieve a state of physical relaxation. I did various things during the concert stage, from reciting in the classic manner to going through the vocabulary list in the triad fashion and then going through the dialogue in English with them looking only at the German. Let me mention as an aside that I did indeed find myself becoming very involved with the music and material in this process. I came to appreciate a word in its fullest sense, although this thought, when I had first heard it, had evoked a private snigger. Students were also directed not to face each other during the concert stage as I concluded that awareness of another person might interfere with concentration.

Whenever possible, rhythmical activities were used as, for example, in the learning of the alphabet and the numbers. There was a lot of activity in groups of two or three working together with communication exercises. Many such exercises have already been developed by members of the language profession. Role playing was used only a few times. I think an excess of this type of activity could possibly become dull for the American learner. On the thirteenth day, students were writing *cinque* poetry, which is a rather simply structured poem of five lines. They worked in groups or alone, whichever they preferred, and this was a most successful activity which revealed that they had indeed learned a great deal and were enjoying themselves tremendously in a very creative way. On the final day the Modern Language Aptitude Test, considered a fairly accurate instrument for predicting success in language study, was administered, and there was a very enjoyable experience with a "show and tell" activity.

The students did not spend extensive time studying outside of class as none of them were free to concentrate solely on German. However, when I consider what these learners were able to do after a short period of time, I am impressed, and I think this can be rather simply explained.

With SALT methods one presents a large amount of material in a short amount of time, and the students apparently learn it better and more quickly than if one just handed them a vocabulary list. This can result in more enriching activities sooner than usual because of the larger vocabulary base. Communication activities become more meaningful, and students can be encouraged to help each other. For example, if the student knows they have had a particular word, but it does not

occur to him or her, then that student can ask another student in the small group situation. In that way, the memory of both is jogged, and there is a peer encouragement and stimulus to learning; teacher orientation is lessened. The student could also be introduced sooner to reading selections of greater interest and meaning.

Student reactions to the class were without exception positive. Here are some of their remarks:

Learner A:

I haven't studied a new language since 1973 when I began Korean. I didn't realize that I had so many "ghosts" of bad experiences remaining. Everyday I couldn't help but think, "Oh, if I had only been exposed to Korean this way."

Learner B:

It is my belief that the Suggestive-Accelerative Learning Technique has improved my own learning techniques and has added a new perspective to learning altogether.

Learner C:

Relaxation techniques: worthwhile. I felt they worked quite well for me. I tried to enter into it completely and was impressed with the results....We probably learned more in a short time than any of us thought possible.

Learner D:

I found it to be a very positive way to learn and much better than any of the more traditional methods.

Learner E:

In high school I took two years of Spanish, and I believe that I learned more during this three-week term and with less effort than in two years of high school.

Learner F:

I have very much enjoyed this class. I learned very much, too. I haven't had any other foreign language classes so I can't compare this class.

Learner G:

I really feel I learned as much the past three weeks as I did in two years.

Learner H:

The lack of tension encouraged me to speak without the fear of ridicule. I was impressed with vocabulary recall after so short an introduction. The technique of being relaxed upon hearing the words certainly seems to be successful.

Learner I:

Your method of teaching is excellent and is obviously based on a carefully conceived philosophy involving pedagogical concepts intertwined with special insights into the learner as a human being.

Learner J:

All good instructors must reach all publics within his or her assemblage, and it is my feeling that this was perfectly accomplished.

The above remarks clearly indicate the students' positive reactions to the class. This was also evident in the rapport that developed. There is

no irrefutable evidence that students learned more material more easily with SALT methodology, for there was no control group, and this was not a randomly selected class within the normal time and curriculum structure. A controlled experiment with a first-year German class is planned for next year with the cooperation of a willing and able colleague. This effort will be carefully designed and evaluated.

I plan on using these techniques next year in all my language classes. My primary purpose is to increase the vocabulary base for all students, and I naturally hope to encourage more students to more effective learning. By declaring increased vocabulary acquisition as the primary goal, no deprecation of the other main thrust of SALT, i.e., the positive mode of teaching and learning, is intended. In my opinion, this factor is absolutely vital to education and has probably been the unintentional atmosphere in the classroom of every successful teacher. SALT gives many persons the opportunity to establish intentionally such an atmosphere by organizing and analyzing it. SALT will have to be adapted to our program at Colorado State University, and it is one seeking activation of all four language skills - listening, speaking, reading, and writing. Formalized relaxation will be used; above first year, I anticipate conducting this in German and at the first-year level switching to German as soon as possible so that this activity also becomes a listening exercise.

My investigation of and research with SALT has been most exciting; it has brought some new thoughts and has also enabled some thoughts that have been simmering for a while to jell and take shape.

Being a language teacher, I first have a recommendation for members of that profession. As was mentioned earlier, communicative competence, which goes together so well with SALT, is the most popular phrase in the profession at the moment. If this is to be any more than a bandwagon, then the term must be taken seriously. That will require an assessment of instructional goals and serious discussion about expectations of grammar facts at the first and second year levels of instruction. If this is not done, there will arise in a few years the same sort of disillusionment that now surrounds the term "audiolingualism." We must also strive for the same perspective of distance with SALT and consider it within the total educational milieu in this country.

There are several thoughts I wish to share with those beyond my discipline. First, if one is considering using this methodology, one should be prepared to be an object of ridicule at times. There are many of our colleagues, perhaps not so esteemed, fearful of that which is new, no matter what the *that* may be. I remember well the colleague who winked his eye, jabbed me with his elbow, and remarked, "Hey, kid, how's the hypnosis coming?" and another who asked, "Have you got 'em salivating yet?" My experience has been that public school teachers are more excited about this method than university colleagues.

Suggestopedia and SALT have suffered, in my opinion, from being shrouded in mystery and often confused with other movements dealing

with the mind and states of consciousness. Dimitri Devyatkin's admonition to keep suggestopedia separate from such movements was well-stated and is extremely important. We do not need mystic claims; we need sound facts based upon solid research if we wish to further the suggestopedic and SALT pedagogy which can only come with the respect and understanding of colleagues. This basis has not always been established for foregoing educational movements. If we genuinely believe that SALT is an educational advancement, then it is essential that we seek to promote it in a professional manner. If we wish members of our disciplines to receive that which is new, then we must be able to explain how it enriches, or why it is better, than that which is old.

In addition, I consider it important that we differentiate between suggestopedia and SALT. Education in the United States is vastly different from education in Bulgaria. We cannot lose sight of the beginning, but we must now follow our own path. This point was well stated by Dimitri Devyatkin, who remarked: "We have to start from our own roots and we have to develop it in our own style. Nobody would expect us to import suggestopedia naively wholesale from Bulgaria. There are many cultural aspects that depend on the way schooling and education is regarded in the socialist countries that made suggestopedia work the way it does there. We are only going to be able to start here if we base it on our own customs, on our own attitudes towards education." Because it is necessary to adapt suggestopedia to the American situation, I find the American term, SALT, preferable.

Finally, I believe suggestopedia and SALT have a message for all persons in the field of education, whether or not they choose to implement formally the specifics of the methodology. There is a new awareness emerging, and all will be enriched by it. This message tells us to stand back and attempt to assess objectively the atmosphere created in our classrooms. Are we doing all we can to encourage learning or are we by some actions or activities rather discouraging and inhibiting learning? All too often the latter is true, and it is most saddening to hear of some of the things that are done under the guise of teaching. Increased teacher awareness of what we consciously and unconsciously do in the classroom can enrich our teaching outreach. As we know, many messages are transmitted to students both directly and indirectly, some of them constructive, some of them destructive. Much remains to be done to attack the problem of students' anxieties and inhibitions to learning. And all would benefit by thinking about the possibility of tapping the memory by our teaching techniques; memorization of material is a clue to academic success and a cause of frustration for so many students. The benefits will be great if more teachers admit to the possibility of an increased human potential.

My experience with SALT has been most positive and encouraging to continued investigation. There are still many questions to be answered about the effectiveness of this method, and research needs to be done. I have only made a beginning for myself, but, like many of you, I believe it

to be a very promising beginning not just for foreign language education but for many disciplines.

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Table 1

Statistics About Learners

Learner	Profession	Highest Educational Age Level Completed		Language Experience	MLAT* Percent
A	Graduate student	26	B.A.	Extensive	99
B	Student	18	High school	Moderate	95
C	Professor-L Language	54	Ph.D.	Extensive	55
D	Student	21	High school	Some	50
E	Student	20	High school	Some	45
F	LPN	20	High school	Little	25
G	Housewife	52	High school	Little	20
H	Housewife	32	B.A.	Little	5
I	Professor- Horticulture	63	M.L.A.	Little	3
J	Professor- Music	57	Ed.D.	Little	3

* Modern Language Aptitude Test

Table 2

Daily Scores on Recollection/Recall Tests

Learner	A	B	C	D	E	F	G	H	I	J
Day 2*	86	90	72	88	80	76	32	60	64	64
Day 3	82	98	88	94	53	85	54	73	80	68
Day 4	98	94	92	88	78	68	84	88	90	28
Day 5*	65	78	85	60	15	32	45	78	80	73
Day 6	98	76	84	60	36	36	72	72	88	X
Day 7	80	90	83	82	95	65	68	83	73	72
Day 8	96	96	72	80	76	84	86	80	72	64
Day 9	85	80	80	68	83	60	70	88	60	73
Day 10*	88	90	84	78	69	49	59	75	75	60
Day 11*	100	100	95	X	70	X	50	55	50	50
Day 12	100	X	100	80	85	40	70	95	100	55
Day 13	85	X	80	85	50	30	35	70	75	68

* On Day 2, material was in the students' hands for approximately fifteen minutes.

Day 5 was after the weekend.

Day 10 was a review quiz with 80 of the 883 words presented up to that date. No warning of this quiz had been given, and it was after a weekend.

On Day 11 a quiz was given immediately after the concert stage.

An Introduction to SALT/Suggestopedia

Dr. Allyn Prichard
Canton, Georgia

Abstract

The speaker touched briefly on typical results of using SALT/Suggestopedia and the reserves of the mind to produce efficient and easy learning. He continued with limiting beliefs, motivation and whole brain learning concepts. He concluded by discussing seven sources of suggestion to promote superior learning by the SALT teacher, . . . or ignored to everyone's detriment.

Charles Gritton and I have the honor of speaking primarily to the newcomers during this session, and for those of you who are just getting acquainted with SALT/SUGGESTOPEDIA....Well, you should know that an adventure is in store.

It is an adventure that leads newcomers and old hands alike down paths that have until recently been poorly mapped, and never, even now, fully explored.

Now this adventure, which leads us along these unexplored paths has all the elements of a good mystery story. For example, there are treasures to be uncovered. By that I mean we are seeking to activate the reserves of the human mind during a time when many people would be surprised to learn such treasures really exist.

And there are opponents to be dealt with. Those opponents are barriers to suggestion, which shelter a person's belief system and can prevent positive changes in motivation and expectation from occurring.

And for all of us there are the usual pains of professional growth, as we begin to realize the extent to which we have been handicapped by the limited pedagogical concepts to which we were previously exposed - and as we begin to learn how much change is yet to come as we find newer ways of activating the mind's potential.

I want to begin your preparation for participation in this adventure by first having you do more than just listen to me in your normal waking state of awareness.

Instead, I'd like you to experience one of the ideas I'm presenting, and experience it in a different way from that to which most of you are likely accustomed.

One of the basic assumptions of suggestopedia is that there exist reserves - and by reserves I mean expanded capabilities - within the human mind that most people only rarely tap.

This is the goal I mentioned previously: that of enabling students to activate those reserves and thus uncover the treasures existing within. LET'S BEGIN THIS WAY -

I'd like all of you, now, as you sit there in your chairs - to first make yourself very comfortable - be sure there is no muscle strain anywhere.

That's right, just wiggle around until you've found the right place for you to be.

Now begin to close your eyes - just let the eyelids float down until you are there in your own world with your own thoughts and nothing else.

Now listen to my voice, and as you continue to listen, I want you to:

Become aware of your middle name

And now, without moving, become aware of your left big toe

Become conscious of the town in which you were born

Your telephone number at home

Of a food you enjoy eating

Of the address where you work

And now let's begin our return to our meeting room here at Iowa State. Open your eyes again whenever you are ready.

I'd be willing to bet that all of those items came into your conscious awareness with great speed and ease. When they are brought to mind, we say they become conscious. And that's really all we need to talk about when we consider the difference between conscious and unconscious.

If we are aware of something it's conscious. If we are not, it is for the moment at least, unconscious.

Take those bits of information I just mentioned. While you were relaxed, they came to mind with no difficulty. Obviously they did not come from some mysterious place, but were stored in your mind all along even though you were consciously unaware of them . . . until you were motivated to retrieve them. And it was easy for you to bring those items into your conscious awareness. All you had to do was will that they appear. Desire, that's what did it.

You didn't consciously sift through a search mechanism, although a search did take place. Those memories came back just because you reacted to the stimulus I provided and because you wanted them to.

Now try this idea on for size. Just suppose lesson material was as easy to recall as those items we tried out today. And not just a few items but lots of information - and combinations of that information . . . and application of that information.

Suppose foreign language phrases just floated into your conscious awareness as the need for their use arose. . .

Suppose the proper approach to solving a mathematics problem became quickly evident, without nearly so many trial and error false starts. . .

Suppose children classified as learning disabled found ways to overcome that disability? . . .

Sure, you say . . . that's possible. After many years of study in a particular field, of course a person will know a lot and be able to apply a great deal of what he knows.

Or you might also say of course kids will learn to read if we drill enough on deficit . . . that is, if we run them through enough phonics workbooks.

But I would submit to you today that there are ways of teaching by which it is possible to master course content in much less time with much less repetitious drill on the part of the student.

This is one of the reserves of the mind: The capability to learn much faster and with greater ease than we had previously thought possible. Now we believe that there are other reserves of the mind in addition to accelerated learning.

Increased creativity is one of those reserves. SALT practitioners believe that each individual possesses both

Conceptual (that is, problem solving creativity) and artistic (that is, aesthetic) potential, which are only partially tapped in most people.

John Gowan set out to show that here in the United States. Valdimir Raikov has enjoyed much success in the Soviet Union.

Another of those reserves is the range of extra sensory perception phenomena. The well documented results of Dr. J.B. Rhine's work leave little doubt as to the reality of those phenomena.

Important as Rhine's work is, our concerns this weekend will focus primarily on learning subject matter content, though Jonathan Edwards and Bill Davis will handle our "Creative Component".

So how do we engage the mind's functioning, a truth that educators rarely make best use of. This is what I'm talking about:

The mind functions within the limits of whatever belief system it accepts as being true.

Now, examples of limiting belief systems are:

School is a bore

What's the use of trying

I can't learn to read

These beliefs actually prevent the mind from engaging all its faculties.

On the other hand, positive beliefs such as:

Learning is fun, and

It is possible for me to do better than I thought, actually enable the mind to move into higher gear and achieve on a completely different level.

The most important asset a child can bring to a first grade reading class is his own belief in his ability to learn to read.

Another important factor in activating the reserves of the mind is motivation. It's as if the mind doesn't want to be bothered with tasks it considers trivial. Why should it waste its prowess on non-essentials?

On the other hand if mastering a particular learning task is felt to be necessary for one's future or perhaps just intrinsically interesting, then amazing, wonderful things can happen.

The third factor is involving the whole brain in the learning process. This means teaching so that both cerebral hemispheres are involved in absorbing information.

This is really very important.

Recent biofeedback research conducted by E. Roy John at the SUNY at Buffalo shows that special patterns of neural firing occur all over the brain as new responses are being learned.

All of us know that memory is not stored in any one area of the brain. Yet, despite this, instruction has been traditionally directed to the left hemisphere with its logical, analytical, sorting out functions, without targeting instructional activities for the right hemisphere with its holistic, intuitive mode of functioning.

So, we have expectation and motivation combined with teaching the whole brain. So what?

These ideas really aren't so strange to most people this day and time. The Pygmalion Effect is a familiar concept; and although this right hemisphere business is still a little new to some, there are plenty of people around who are willing to champion the cause of music and drama and metaphor and visual imagery as teaching aids.

So what's new? Where's the magic?

Here's what's new. Until recently no one realized just how powerful these elements really are in releasing the mind's reserve capacities.

And, until recently no person had evolved a theory of instruction which set forth the subtle tools a teacher needs to impact on student motivation and expectation and to teach all of his brain in such a way that accelerated rates of learning occur.

The theory has been advanced by George Lozanov. The teaching tools are the powers of suggestion. And when these tools are applied in their most effective way, the reserves of the mind are activated.

Where does suggestion come from? The answer is, everywhere.

Here's a list of seven sources. Think about these.

1. Teacher verbals: They can either be positive, supportive, firm, frank or friendly . . . or something else.
2. Teacher non-verbals (body language, posters, gestures): They can either generate feelings of acceptance and confidence . . . or something else.
3. Classroom decor: It can either support interest in learning . . . or something else.
4. Lesson materials: They can either be formatted for ease of use and take advantage of color psychology . . . or something else.
5. Activities: They can either be motivating and interesting, engaging the right hemisphere . . . or something else.
6. Peer suggestion: It can either be in everyone's self interest for everyone to succeed . . . or be something else.
7. Within-student suggestion, at both conscious and unconscious levels of mind: The student can think to himself "Yes, I can do it" . . . or believe something else.

The interesting thing about all of this is: *You cannot escape the impact of suggestion.* It's always there, anyway, whether you like it or not. It's implicit in every communication that takes place in the classroom. There's no escaping its effect.

The only issue is whether a teacher chooses to *take control* over the avenues for suggestion which are available and put them to good use . . . or whether a teacher abdicates his role and allows other energies to create whatever suggestive impact they may randomly choose.

There's much more to suggestopedia than what I've mentioned so far. There are barriers to suggestion, the teacher's opponents in the classroom. There are tools for complying with those requirements of those barriers, so that positive beliefs and attitudes may be suggested instead.

And there are other things as well . . . But now, I'm going to turn to my friend and colleague Charles Gritton, who will complete this introductory session to the basics of suggestopedia.

**Minutes of Conference for Suggestology
Dec. 11-16, 1978, Sofia, Bulgaria**

Prepared by

**Donald H. Schuster, Chairman
Iowa State University**

and

**Philip Miele, Reporter
New York Institute of Technology**

Abstract

These are the minutes and recommendations of the working group of international experts at a meeting on Suggestology as a learning methodology held in Sofia, Bulgaria, December 11-17, 1978. UNESCO and the Bulgarian Ministry of Education jointly sponsored the conference. The invited participants presented their research findings and made recommendations to UNESCO concerning further large scale implementation of suggestopedia in the areas of research and experimentation, teacher training and suggestopedic centers. Complete proceedings are to be published later.

First Day

Mr. Gennadi Matkhanov, member of UNESCO's Secretariat, welcomed members of the working group and introduced the working documents: "Suggestology and Suggestopedia - Theory and Practice", G. Lozanov, Bulgaria; and "Report on the Method of Suggestology/Suggestopedia", F. Winnykamen. Additional informational papers were: "Education without teaching - becoming through the Action of Inquiry", T. Mori, Japan; "Pedagogy of Behavior Simulation", U. Pareek, India; and "Analysis of Results of the Work of Interdepartmental Conference of Learning", N. Talyzina, U.S.S.R.

Mr. Matkhanov cited objectives of the Meeting established by the UNESCO Secretariat:

1. to proceed with a scientific and multidisciplinary evaluation of suggestology and its pedagogical potential in different countries;
2. to evaluate practical results of application of suggestopedia in primary education and for adult language learning in different institutions;
3. to analyze the applicability of suggestopedia as a learning method for different types of educational systems.

Mr. Matkhanov proposed the election of a chairman and two vice chairmen. Elected were: Prof. Donald Schuster, Iowa State University, Iowa, U S A, as chairman, Fanny Saferis, Formation Permanente, Paris III Sorbonne - Nouvelle Universite, Paris, France and Prof. Daskalov, Doctor of Medical Sciences, Varna University, Bulgaria. Prof. Philip Miele, New York Institute of Technology, New York, US A, was elected as rapporteur-secretary.

Mr. Prodan Stoyanov, first Vice-minister of the Ministry of Education, greeted the working group and spoke about the favourable conditions existing in Bulgaria for the development of the young generation established by the socialist revolution, which eliminated the means of social and cultural inequality. The revolution made possible democratization of culture and education. This can be seen clearly from the results achieved in the development of the educational system, which now includes the whole growing generation in Bulgaria from 3 to 18 years of age.

Obviously everything valuable inherited from our ancestors should be combined with new methods and approaches for the intensification and optimization of the educational and upgrading process. Intensification in the sphere of education suggests qualitative changes of technology and methods of work, demonstrating high efficiency.

That is why the Ministry of Education in cooperation with the Committee for Culture, other institutes and social organizations, support and follow the experimental-testing activity of the Institute of Suggestology with great interest.

It was pointed out that a national program for aesthetic education has been worked out and successfully applied.

The main task is to create the necessary prerequisites and conditions for the demonstration and development of the artistic nature of everybody.

As far as the program concerns school, it raises the necessity for determining the optimal way to include the aesthetic upgrading in the process of all-around building of the growing generation. That is why we hope for ways and methods which will help us for the successful solution of this task.

Confidence was expressed that activity during this week will be of help for all UNESCO countries in looking for new ways to solve the complex problems of teaching children and adults.

Dr. Lozanov was introduced to provide a broad overview of Suggestopedia and Suggestology.

Among the results of applications of suggestology, he cited the activation of normally unused mental capacities, referred to as hidden reserves of the mind. Some of these are: long-term hypermnnesia, stimulation of creativity, and learned self control of autonomic functions such as pain, bleeding, metabolism, etc. These functions are normally beyond conscious control; in this sense they are paraconscious.

The suggestopedic teaching situation is characterized by the deliberate integration of peripheral perception and emotional stimuli.

Suggestopedia liberates and stimulates not only memory but the entire personality of which the memory is a part.

The Objectives of Suggestopedia must be:

1. tap memory reserves, intellectual reserves, creativity reserves, and reserves of the entire personality,
2. avoid tiredness,
3. create a pleasant learning experience,
4. help students adapt to society,
5. create a positive psychotherapeutic effect.

Dr. Gabriel Racle of the Canadian Government spoke of his government's experience with suggestopedia. He emphasized the inadvisability of relying on standard language achievements tests for measuring the achievements of suggestopedia. These tests are based on the system of stimulus-answer rather than on the total communicative process, the improvement of which is the principal objective of suggestopedia. Using a foreign language test which measures the total communicative process, suggestopedic students uniformly scored higher than others taught by other methods.

Second Day

The meeting began with a general discussion.

Mrs. Saferis reported that the first suggestopedic course in France was offered in English to adults in November 1977 at the University of Paris. Since then nine courses have been offered - two at Paris III Sorbonne, Nouvelle Université, one at the Professional Training Centre for journalists and six at the French school of Suggestopedy which is being organized as a Research Centre. During the current school year, sixteen English courses are being offered, five of them at the Sorbonne where there will be three suggestopedic teachers by June, 1979.

Scheduled for next year are: courses in German, Russian and - for English speaking students - French.

There is a number of highly sophisticated language teaching techniques in France, but none as satisfactory as suggestopedia in leading to creative use of the newly learned language.

Dr. Pollack, who specializes in training children with learning disabilities said that suggestopedia is an important answer to the problem of training children with dyslexia. After visiting Sofia last year she decided to introduce guided imagery and music, because many of these children show some left brain hemisphere deficiency. The first student scored zero on a spelling pretest. After 20 minutes of instruction, he scored 18 correct out of 20. This was the beginning of a long effort to put Dr. Lozanov's theories to practical use in her field, which is teaching the learning disabled.

Prof. Krippner said he is pleased that Dr. Lozanov has developed a system which activates so many areas of the brain, particularly the right hemisphere and limbic system, often neglected in education. He cited the work of Dr. Charles Tart who elaborated 10 subsystems of consciousness. It is interesting, Prof. Krippner said, to note how many of those subsystems are activated by suggestopedia and how few by other teaching methods. Suggestopedia views the individual, the human organism as a whole and in a social context.

Prof. Schuster described the work of a teacher in Iowa where 9th and 10th year students were behind in reading and mathematics. He created his own lesson plans based on an adaptation of suggestopedia known as SALT. Using standardized tests, students after one year showed a gain of 2.2 years for reading and 1.6 years for mathematics. Another teacher in Atlanta, Georgia, using similar techniques, improved the reading of students with reading disabilities by two years in one semester. They had earlier been two years behind.

Prof. Krippner observed that Prof. Pollack's and Prof. Schuster's remarks strongly suggest that many children with learning disabilities are less handicapped genetically than by traditional education.

Mrs. K. Piller reported on work at the Polytechnic Institute in Hungary. A suggestopedia program was begun there 4 years ago with 6 foreign language teachers. Another teacher is now being trained to teach Russian. Courses are so popular that some students must wait as long as a year to be admitted. The Polytechnic Institute developed its own tests with advice from Dr. Lozanov. Application of suggestopedia in Hungarian primary schools is currently being considered.

Mr. Landahl reported that interest in Sweden in suggestopedia began in 1974. In 1977 Dr. Racle of Canada gave a demonstration in suggestopedia in Stockholm. In 1977-78 three teachers designed suggestopedic courses in Spanish, French and German for gymnasium level students. There were almost no negative comments from students; a

very few were critical of the music. Because of the orchestration of many stimuli, various types of anxieties seemed to disappear. In 1978 Dr. Lozanov and Mrs. Gateva provided a demonstration of Italian teaching at a conference in Malmo which sparked even greater interest in suggestopedia. Teachers in Sweden are eager for more details on suggestopedic teaching techniques.

Dr. Janecke reported that so far in the GDR seventy suggestopedia language courses have been offered in German, English, French, Spanish and Russian. Students are adults from industrial enterprises and universities. Standards are high and excellent results are achieved: in six weeks students learn 3,200 words along with basic grammar. An extensive test system was carried out testing the language and psychological abilities. In a modern psychophysiological laboratory a battery of research tests was used to investigate suggestopedic by means of EEG, EKG, breathing frequency, galvanic skin resistance test and other parameters. Proceedings of an international conference in Leipzig will soon be printed and sent to participants of this meeting.

Mrs. Piller reported information on testing. In Hungary, every course is preceded and followed by tests. In addition, every student is asked for his own evaluation. With few exceptions their responses are favourable. They are impressed by being able to speak a foreign language in five weeks. Mrs. Piller said she believed that each nation should adapt suggestopedic courses to its own particular needs. In Hungary, for example, greater emphasis on technical vocabulary is necessary to prepare students for state examination.

Mrs. Saferis said there are very few differences between French and Bulgarian suggestopedic teaching: the music, the length of the course, the rhythm are all the same. Text books have been revised to reflect cultural differences. Methods of testing, she said, are being reviewed; simpler methods are being sought.

Prof. Krippner noted that new programs often lead to high test results at the outset because of enthusiasm for newness itself - regardless of the value of the program. Results may later decline. He asked if anyone has sufficiently long-term experience to comment.

Dr. Racle replied that although Canadian experience dates from 1973, precise comparative results are not available because of the frequent addition and refinement of material. He said he believes that teachers improve with experience and that McGill University finds that results improve each year.

Third Day

Prof. Piller added to her earlier report on suggestopedia in Hungary where it has been applied to foreign language teaching for several years in the MTESS and later in the Polytechnics where English and Russian are taught to teachers, professors, and scientific workers. Training lasts 5 weeks, from 9 to 12 o'clock daily with a half hour break. Classes consist of 12 students each.

Prof. Piller: At the ministry of culture in Hungary - there also is suggestopedic teaching of English and Russian languages. In other towns of Hungary people are also interested in that method. For example in "Kaloshwar" English is taught. The teachers teaching in "Kaloshwar", Mr. Sabo and the English language teacher - Mr. Guisal, as well as the teachers from the suggestopedic university had been trained in the Institute for Suggestology in Sofia.

Dr. A. Jarovsky added that in Hungary Suggestopedia is also used by MTES, not an educational institution but an organization of various

enterprises and technical and research institutes. Since 1974 some 100 courses have been offered in English and German, all on the first level. Now there are two courses in Russian and one in Spanish plus two in second level German. Teachers who are volunteers were trained at the Institute in Sofia which provided text books. There are 5 English teachers, 2 German, 2 Russian and 1 Spanish.

Dr. Lozanov asked Mr. Landahl about his experiences with music.

Mr. Landahl corrected a misperception of his remarks of the previous day: only one suggestopedic student disliked the music. The evaluation showed that all students wanted to continue learning this way. As examples, he presented several students' comments. He also reported that in Sweden not enough is known about the techniques of orchestrating the many stimuli in the classroom.

Prof. Schuster described the "suggestive positive atmosphere" used in SALT. It includes baroque and preclassical music, breathing, and review of the material taught synchronized with music. He did a complex statistical analysis which measured the effects of these three factors separately and in various combinations: (a) the suggestive climate, (b) music and (c) synchronized breathing. Findings revealed that each of the factors significantly affected the learning, each individually and also collectively.

Dr. Lozanov noted that his research also showed that when any suggestive element is combined with music, results are positive. This proves, he said, that suggestopedia is a process of psychological orchestration. He added that it is not possible to establish a neutral suggestive environment. The very effort to do so sets up a negative suggestive environment. Further, it is impossible to speak without intonation. Intonation, like the suggestive environment as a whole, is either positive or negative.

Dr. Gateva discussed the role of art in suggestopedia. Disharmony creates the impulse to search for harmony. When harmony is achieved we become receptive to available information. The performance of an opera for children demonstrates the closeness between language and tone. Singing is a mediator between natural language and instrumental music. Art, from the suggestopedic point of view, can integrate in a specific way ideas from different sciences and present them in a human, understandable way to people in the shortest possible time.

Dr. Janicke observed that music has three types of effect: (a) artistic, or aesthetic, (b) psychological and (c) physiological. While music may relax psychologically, it may at the same time create a physiological tension in the brain which facilitates reception of information. In the GDR, less than 1% of suggestopedia students react adversely to music.

Dr. Noncheva briefly discussed the physiological measurements on students at the Institute in Sofia. EEG, electrical sensitivity of the eye, pulse and blood pressure were some of the measurements made. A considerable increase of Alpha waves and a diminution of Beta waves were noticed, particularly during the session. These EEG measurements were taken from the left hemisphere, she explained. No evidence of fatigue was observed.

Dr. Lozanov added that in his fifteen years of experience, it has been observed that most students actually feel better at the end of a day of suggestopedia experience than at the beginning. A variety of measurements proved that students are relaxed psychologically despite the fact that both hemispheres of the brain are stimulated.

Prof. Schuster said that in Iowa a number of investigations of brain wave patterns were made. Some students were trained to control their own brain wave activity and it was discovered that the alpha state by

itself did not facilitate learning. This effect was also noted when Alpha and even Theta waves were induced by flashing lights at corresponding frequencies. Learning progressively deteriorated from Beta to Theta.

Another study revealed that students who normally learn when tense showed improved performance when more tension was deliberately induced by the experiments, and those who normally learn better when relaxed improved their learning performance when the experiments induced relaxation. However, when all suggestopedic variables were included, even the normally tense students learned better when relaxed with suggestopedia.

Dr. Lozanov explained that suggestopedia creates conditions favorable both to students who learn better when relaxed and those who learn better under some mental tension. Because teachers face students of various temperaments, they must be carefully trained and periodically retrained to employ placebo effects and to skillfully respond to students individually.

Prof. Stoimenov noted that hypertension and various neuroses have increased considerably because of the enormous increase of information which modern man confronts. It is significant that suggestopedic methods vastly increase this information input without creating tension or neurosis.

Prof. Winnykamen made some remarks about a film presented the previous day, which showed a group of children in a class. The film commentary said no children knew any letters. This could be misleading for the viewers: The comments were about some of the children. In fact, 30 children out of 37 in the classroom knew all the letters.

She pointed out in her written report this same point as having some importance on the significance of the demonstration of how to read words and letters at the same time. (See her report p. 37)

Prof. Winnykamen posed a question about other findings of the Institute: that 64% of children learned to read after the first year of suggestopedic teaching. What, she asked, becomes of the one child in three who apparently does not learn to read?

Dr. Pollack commented on Prof. Winnykamen's working paper, noting that she had been present for two weeks together with Prof. Winnykamen at the experimental and control classes, as well as the foreign language classes at the Institute. She remembers that they were in agreement as to the excellence of the suggestopedic teaching they had both witnessed, but that there had also been disagreement which stemmed largely from differences in their theoretical approach.

Dr. Pollack disagreed that there was not a qualitatively different character of this type of learning (suggestopedia) as compared to that of a good *Active Pedagogy*.

Dr. Pollack indicated that in her many years of teaching children and teachers, she had never seen anything remotely resembling the unity of all elements making up suggestopedic teaching. She had seen some with some of the elements, notably Meade School in Connecticut which received some publicity as an unusually good school. Yet even here, only some suggestopedic elements were present including music, art and drama, as well as the "alpha" level, but these were engaged in separately and apart from basic skills. In her estimation suggestopedic teaching was qualitatively different and superior to any other she had ever seen.

On the question of prior learning of letters in isolation and its relation to the teaching of reading, she differed from Prof. Winnykamen. She indicated that the process of learning to read was one of learning the sound structure of the word and that the art of blending sounds into words was the most difficult aspect of learning to read. She did not believe that learning letters in isolation could even be considered a

variable. In the U.S., kindergarten children typically learn letters in isolation. Yet there is a vast number of these children who never learn to read mostly because of poor teaching.

On another point, Dr. Pollack said that in the field of teaching reading a controversy has raged between the analytic and the synthetic approaches. Doctor Lozanov has effectively transcended this problem by employing analysis and synthesis in a simultaneous process. This achievement of Dr. Lozanov is so important, she said, that she is currently revising her work on methodology.

Referring to another point in Dr. Winnykamen's working paper, Dr. Pollack disagreed that suggestopedia is contraindicated in teaching the reading of English or French because of their phoneme and grapheme relationship. Dr. Pollack reported that she is currently developing such a method.

Dr. Pollack said she believed that correct theory leads to correct practice. Dr. Lozanov did not work pragmatically, developing a new system from scratch. He first developed a comprehensive theory, then applied it to education.

Suggestology deserves to be called a science. It is rooted in the materialistic psychophysiology of Pavlov. It is unfortunate that Western psychology has for the most part limited its interest in Pavlov to his experiments with dogs. His later studies deal with human learning and provide the physiological bases for unconscious activity.

Further, suggestology is scientific because its processes have been analyzed by Dr. Lozanov according to dialectical laws.

In her report Dr. Winnykamen asked the question "Which one is efficient" referring to the great number of variables simultaneously involved in suggestopedia.

Dr. Pollack replied that it is impossible to isolate out individual variables and yet call it suggestopedia, which required the unity of all elements. As an analogy she paraphrased Vygotsky who stated that if one wished to understand the nature of water, the molecule of water containing both hydrogen and oxygen had to be studied. Once you separate the elements, you no longer have water. You have hydrogen and oxygen.

Dr. Winnykamen replied to Dr. Pollack. She agreed with Dr. Pollack that learning isolated letters is not learning to read. Her point of disagreement with Dr. Lozanov is concerned with methods of proof. She reiterated that it cannot be demonstrated that letters and words have been taught to children who already knew them.

A good example of analyzing variables in research is given by Dr. Lozanov himself. He asserts that one type of music is superior to another, because he has carried out careful experimental analysis of this fact.

Dr. Winnykamen said that Dr. Pollack's reporting that she is developing a method of suggestopedically teaching languages with an irregular phoneme-grapheme relationship is the beginning of an answer to her question. Such kinds of research should be continued.

Regarding theory, Dr. Winnykamen said that if a hypothesis emerges from a theory, one of two things may occur: (a) results we anticipate may not happen, thereby disproving the hypothesis, or (b) anticipated results may occur, thereby proving not the truth of the theory from which the hypothesis issues, but only that certain facts are compatible with the theory.

Dr. Lozanov says that according to his theory, human potentialities are infinite. This is not necessary. "They only need to be big in order to have the same results", she said.

Dr. Lozanov, replying to Dr. Winnykamen said that in order to analyze problems of suggestology one must know basic psychophysiology.

ical principles. Dr. Winnykamen's admitted unfamiliarity with psychophysiology has led to a number of errors: (a) the physiological meaning of reserve capabilities of man, (b) the consequences of breaking indivisible global methods into parts, (c) neglect of important psychotherapeutic, psychoprophylactic and psychophysiological effects of suggestopedia.

Regarding the children who were taught to read even though they already knew how: we did not test those children. We tested the seven who did not know how to read at the outset.

Dr. Lozanov said he has not written about unlimited human potentials - only that they are far larger than currently realized.

Dr. Winnykamen answered that she did not admit unfamiliarity with psychophysiology. The answer is: (1) The mission UNESCO gave her was limited to suggestopedy (pedagogical application) and therefore did not include a study of the psychophysiological bases of the theory; (2) She is not incompetent: if psychophysiological aspects were asked for, she would have done it. So the term "incompetent" was a relative one.

Fourth Day

Mr. G. Mathkanov expressed satisfaction with the meeting so far, particularly with Dr. Lozanov's opening statement. He was then concerned with the subsequent critical comments about Prof. Winnykamen's paper. He suggested that the meeting turn its attention to the applicability of suggestopedia to different cultural environments, to providing information on an international level on trends in suggestopedia, to the problems of maintaining quality through rigorously controlled teacher training, and to the uses of suggestopedia in the struggle against illiteracy, particularly in developing nations.

Dr. S. Krippner pointed out the usefulness of Dr. Winnykamen's working paper but offered several criticisms:

(a) She did not visit Dr. Schuster in Iowa despite the fact that he conducts the very kind of research her report calls for. She visited Dr. Racle in Ottawa but gives little attention to his research.

(b) She criticizes suggestopedia because its effects may be due to the teacher's confidence in the students and the students' confidence in themselves. This is true; however, it is one of the strengths of suggestopedia that it deliberately creates this confidence.

(c) She says suggestology is not qualitatively different from good active pedagogy, though she offers no examples.

(d) She questions the high cost of suggestopedia, though suggestopedia involves no expensive equipment. Further, training to be qualified requires only three months, on the average.

(e) She questions the costs of training teachers as psychotherapists, not recognizing that it is not necessary to be a psychotherapist to achieve psychotherapeutic results. Suggestopedia itself is said to produce therapeutic effects.

(f) Dr. Winnykamen omits mention of the Pavlovian basis of suggestology, as well as the holistic nature of the teaching method.

(g) Among useful questions posed in her report are: How can suggestopedia be used when applied to languages with complex graphemes? How can suggestopedia be utilized for teaching languages with irregular phoneme/grapheme relationships? How would suggestopedia be accepted in schools and cultures which differ from Sofia? Would a less complex suggestopedic operetta produce better results? What would research reveal that separately analyzes important components of suggestopedia?

Dr. Krippner concluded with three recommendations:

(a) Formation of an international organization of suggestology and suggestopedia.

(b) More widespread teacher training.

(c) A procedure leading to certification of teachers.

Dr. Krippner ended his comments by congratulating Dr. Lozanov for his historic development of this philosophic and pedagogical science.

F. Saferis said that Dr. Winnykamen's report had critics, but also was very positive. Arguments and critics are normal in a report. She agrees on her trying to elucidate the meaning of Dr. Lozanov's terminology as this will be a great help to a better understanding of suggestology. Some of the suggestions given in the report are very constructive and should be discussed here.

Dr. Winnykamen thanked the participants who stressed the positive points of her report.

Dr. Racle supported the idea of setting up an international organization with a coordination center in Paris.

Professor B. Mashkarov supported Dr. Krippner's proposal for setting up an international organization. He recommended that research be centered in Sofia, where much valuable instrumentation exists, and that another center be established for teacher training in Paris.

He also recommended future research on the effects of color and other environmental factors.

Professor D. Daskalov also supported establishment of the international headquarters in Sofia, with subsidiary units elsewhere. He proposed that its major goal be the elimination of illiteracy.

Dr. C. Pollack recommended that teacher training centers be established in Western Europe, another in North America, and a third in Latin America where illiteracy is a major problem.

Dr. Zachariev reminded the participants of the objectives of the working group organized by the Institute for Suggestology with the support of the Ministry of Education, the National Commission for UNESCO and with funds provided by UNESCO, in order to explain the use of only one consultant. He also asked some questions related specifically to the teaching of languages to adults in view of the learner's autonomy and the degree of individualization of the teaching process. He referred to the need for individuals to increase their ability to generate their own learning devices, and be self-reliant, to the possibility for the adult learner to organize his own learning experience effectively, to be aware of the process by which he learns, by which he himself can organize, analyze and program his learning experience; all these within the perspective of permanent education.

Dr. D. Schuster proposed that discussions henceforth proceed to possible decisions and that these decisions concern: (a) application of suggestopedia to teaching children in all languages, (b) how to apply the results of suggestopedic research, (c) teacher training and how it should be accomplished, (d) establishment of standards of teacher training, (e) establishment of other suggestopedic centers to be connected with and coordinated by UNESCO in Paris. Dr. Schuster proposed that one such center be established in the USA.

Prof. Lerede reported that his doctoral dissertation, which discusses suggestology and subjects related to it, may soon be published in Canada or in France. He has not yet selected a publisher.

Dr. D. Schuster amplified his previous day's report on experiments conducted in Iowa by describing studies of results achieved by teachers trained in suggestopedic techniques. He offered to send research details to those who write to him in Iowa.

Dr. Piller put forth several recommendations for future develop-

ment of suggestopedia:

(a) that UNESCO provide the Institute in Sofia with material support to provide more high-quality teacher training services to various nations;

(b) that UNESCO urge ministers of education in various nations, particularly developing ones, to become informed about suggestopedia and to try to apply suggestopedia in different areas;

(c) that annual conferences of expert suggestologists be held in one of the centers;

(d) that a suggestological journal be published to present articles from various nations.

(e) She said that the Hungarian representatives are in agreement with those who spoke earlier stressing the positive qualities of Mrs. Winnykamen's report.

Dr. Zachariev gave some details on the procedure which should be followed in order to obtain UNESCO grants and/or sponsorship. He stressed UNESCO's interest encouraging all international cooperation related to its programs and objectives, and the willingness to collect all relevant information concerning new methods and practices in the field of education, including suggestopedia.

Dr. Racle recommended that the task group continue its investigation and propose different suggestions: later on UNESCO will analyze them in order to see what support is possible. Mr. Zachariev agreed.

Dr. Schuster recommended that coordination be established between all suggestopedic centers and that a center be charged with responsibility to act as a clearing house for all information exchanged.

Fifth Day

The conference visited a second grade class at School 138 in Sofia to observe the culmination of a special demonstration of suggestopedic teaching. The children were in the first year of studying English and none could read or knew the English alphabet. In the five days between the beginning and the end of the demonstration, they had had six 45 minute lessons in learning English.

To determine the level of their new reading competence, Prof. Bullerwell showed some of the children sentences she had composed in capital letters. Some of the conference participants approached the children to listen to their pronunciation.

Dr. Lozanov asked the participants whether they were convinced that the children were able to read an unknown text after five days of instruction. Some of the replies were:

Rousseau: I am very satisfied from the test made this morning and I was fascinated to see how the children were eager to read a text they didn't know. That was a game.

Landahl: I was very satisfied to see that the children were going through Miss Bullerwell's test. They did not give up. They pronounced the known words correctly and had an idea how to pronounce the unknown ones. They were familiar with the sounds. I was pleased to see their ability achieved in such a short time. I would like to add that the teacher was very, very good.

Lerede: I must say that I am greatly pleased with the test I saw this morning. I had occasion to examine some of the children on a text prepared by a teacher from France, the children understood a certain number of words, others were unknown to them, but nevertheless they could read them correctly. The experiment was remarkable and I think that the atmosphere of confidence between teacher and children is ex-

traordinary. I admire the sincerity and spontaneity of the children and their "Joie de vivre".

The remainder of the Conference session was devoted to amending the minutes and agreeing upon recommendations for future action. The recommendations are attached as a separate appendix.

Mr. G. Matkhanov, and Mr. Z. Zachariev as UNESCO hosts, and Dr. S. Krippner, Dr. K. Piller, Dr. C. Pollack, Dr. G. Racle, and Dr. D. Schuster as invited participants made strongly positive statements about the achievements of Dr. G. Lozanov and the progress made during the conference.

It was agreed that brief minutes of this meeting would be published immediately and the full proceedings would be published by the Bulgarian Ministry of Education in a few months.

APPENDIX

Recommendations

Made by the Experts from the Working Group on Suggestology as a Learning Methodology Meeting in Sofia, December 11-17, 1978

Experts from different countries, invited in their private capacity and representing a wide range of fields related to pedagogy, presented data on their experience with suggestopedia, compared, and in some cases contrasted theoretical perspectives, visited suggestopedic classes in progress and observed a special demonstration of the effectiveness of this teaching technique. After careful deliberation they have established a number of objectives for future action and assigned priorities to them.

1. There is consensus that suggestopedia is a generally superior teaching method for many subjects and for many types of students, compared with traditional methods.

We have arrived at this consensus following a study of the research literature, listening to the testimony of international experts, observing films portraying suggestopedia instruction and visiting classes in which suggestopedia is practiced. The films were well prepared and the classroom visitations were impressive. However information gained from these sources is incomplete and must be augmented by a knowledge of the research data and knowledgeable opinions from informed experts.

2. Following is a listing by three areas in which Suggestopedia could be implemented:

2a. Research and Experimentation

1. Suggestopedia should be utilized preferentially to work on pedagogical problems, especially the literacy problem with language training as one of many methods. (High¹)

2. The exchange of research information should be facilitated and coordinated. (Mid)

3. Emphasis should be given in developing countries to the use of Suggestopedia in primary education. (Mid)

4. An international interdisciplinary panel of experts should meet at

¹ The most frequent or modal priority rating chosen by invited participants.

regular intervals for information exchange and research coordination. (High)

5. Studies should be done cross-culturally with suggestopedia to determine how it works in different social and cultural settings. (High)

6. International studies should be done on dyslexia with suggestopedia. (Mid)

7. An interdisciplinary group of our researchers and teachers should be formed to develop suggestopedic materials for teaching and evaluation, to discover further applications of suggestopedia, to continue the investigation of the neurological basis of suggestology, and to study the long-term effects of suggestopedia. This study should consider both internal and external validity. (High)

8. An international journal of suggestology and suggestopedia should be published simultaneously in several languages. (Low)

9. An international journal of suggestology and suggestopedia should be published in the language of choice of the author, but with simultaneous summaries in several languages as Bulgarian, Russian, Hungarian, German, Polish, French, English and Spanish. (Mid)

10. Guidelines should be developed for evaluation of films, instructional materials and school visits by visiting investigators. (Mid)

2b. Teacher training

1. In each country all requests for scholarships for teacher training should be made through official channels. Efforts should be made to obtain more money for such scholarships. (High)

2. Standards should be set up for the training, certification and maintaining of standards of suggestopedic training. (High)

3. Different categories of competency of teachers should be used to reflect increasing levels of teaching performance in certification. (Mid)

4. Suggestopedic teacher training should be started as soon as possible. (High)

2c. Centers

1. An International Association for Suggestology and Suggestopedia should be set up that is affiliated with UNESCO and should have the assistance and guidance of Dr. Lozanov for training, research, coordination and publication of results. (High)

2. An International Teacher Training Center should be set up in Sofia. This Center should be under the control of the International Association for Suggestology and Suggestopedia. Other centers may be established later in other countries, also under the control of this association. (High)

3. An information center should be set up now to disseminate information on suggestology and suggestopedia. (Mid)

UNESCO is requested to give its support to all these proposed activities by all possible means and under the existing international regulations.

Announcement

The Fourth International SALT and Suggestology Conference is scheduled for April 27-29, 1979 at Iowa State University. For further information write: SALT, Conferences and Extension Division, Scheman Building, Iowa State University, Ames, Iowa 50011. Researchers and teachers will report.

Facing Page - Conference Participants

Top, left to right: Charles Gritton, Owen Caskey, Allyn Prichard

Center, left: Jane Bancroft

Center, right: John Johnson

Lower left: Don Schuster

Lower right: Ted Barber

